

BBC PUBLICITY DEPARTMENT 12 CAVENDISH PLACE LONDON W1A 1AA ★ 01-580 4468

TELEVISION CENTRE LONDON W12 7RJ ★ 01-743 8000

TOM BAKER IS THE NEW DR. WHO *****

*
Tom Baker is to take over the role of 'Dr. Who' at the beginning of the 1975 season. He will be the fourth actor to play the Doctor since the series started in 1963.

William Hartnell was the first Dr. Who and was followed in 1966 by Patrick Troughton. Jon Pertwee, who has played the role since January 1970, will continue as Dr. Who until the current season ends in June.

Elisabeth Sladen, who plays Dr. Who's assistant, Sarah Jane Smith, will still be seen in the new series.

Tom Baker is a former member of the National Theatre Company and played leading roles with them in 'The Merchant of Venice', 'The Idiot', 'A Woman Killed With Kindness' and 'The Rules of the Game'. He played Rasputin in the film 'Nicholas and Alexandra' and can currently be seen in 'The Golden Voyage of Sinbad'.


For BBC television he starred opposite Maggie Smith in the 'Play of the Month' production of Bernard Shaw's 'The Millionairess'.

* Tom Baker is 40

KO'S
15.2.74

WALL 4

KEY TO SYMBOLS

- | | |
|---|----------------------------------|
| FE | FIRE EXTINGUISHER |
| HR | HOSE REEL |
| SP | SERVICE POINT |
| TS | TECH & G.S. SOCKET |
| ⊗ | 3 PHASE SUPPLIES |
| 30 | 30 AMP G.S. SUPPLY |
| 60 | 60 AMP G.S. SUPPLY |
| ● | 5 Kw SOCKET OUTLET |
| ⊙ | 10 Kw SOCKET OUTLET |
| ⊖ | 115 V DC SUPPLY |
|  | CAMERA CABLE CONNECTION |
| | CAMERA DOLLY SUPPLY |
| ← | LIGHTING HOISTS |
| ⊙ | SOUND DISTRIBUTION |
| ▴ | SCENERY HOISTS |
| + | FLOOR POINT FOR 1/2 TON EYEBOLTS |
| + | FLOOR ANCHOR POINT FOR CYC. |
| ▲ | HANGING POINTS |
| ----- | ALL OVERPIECES & CEILINGS |
| ----- | EDGE OF FLOOR PAINTING |
| AC
No. | ANILINE CLOTH |
| C
No. | CLOTH |
| PBU
No. | PHOTO BLOW UP |
| ----- | LINE OF AUDIENCE SEATING |

NOTE: STUDIO GRID MADE UP OF 600 mm SQUARES.

FLOOR PAINT

SET 1	DOCTORS LAB	590
SET 2	WORK SHOP	590
SET 3	INT VAULT	NIL
SET 4	STONE	144
SET 5	KETTERWELLS	710
SET 6	CHAMBERS	200
SET 7	LOBBY	176
		2804 = UNK

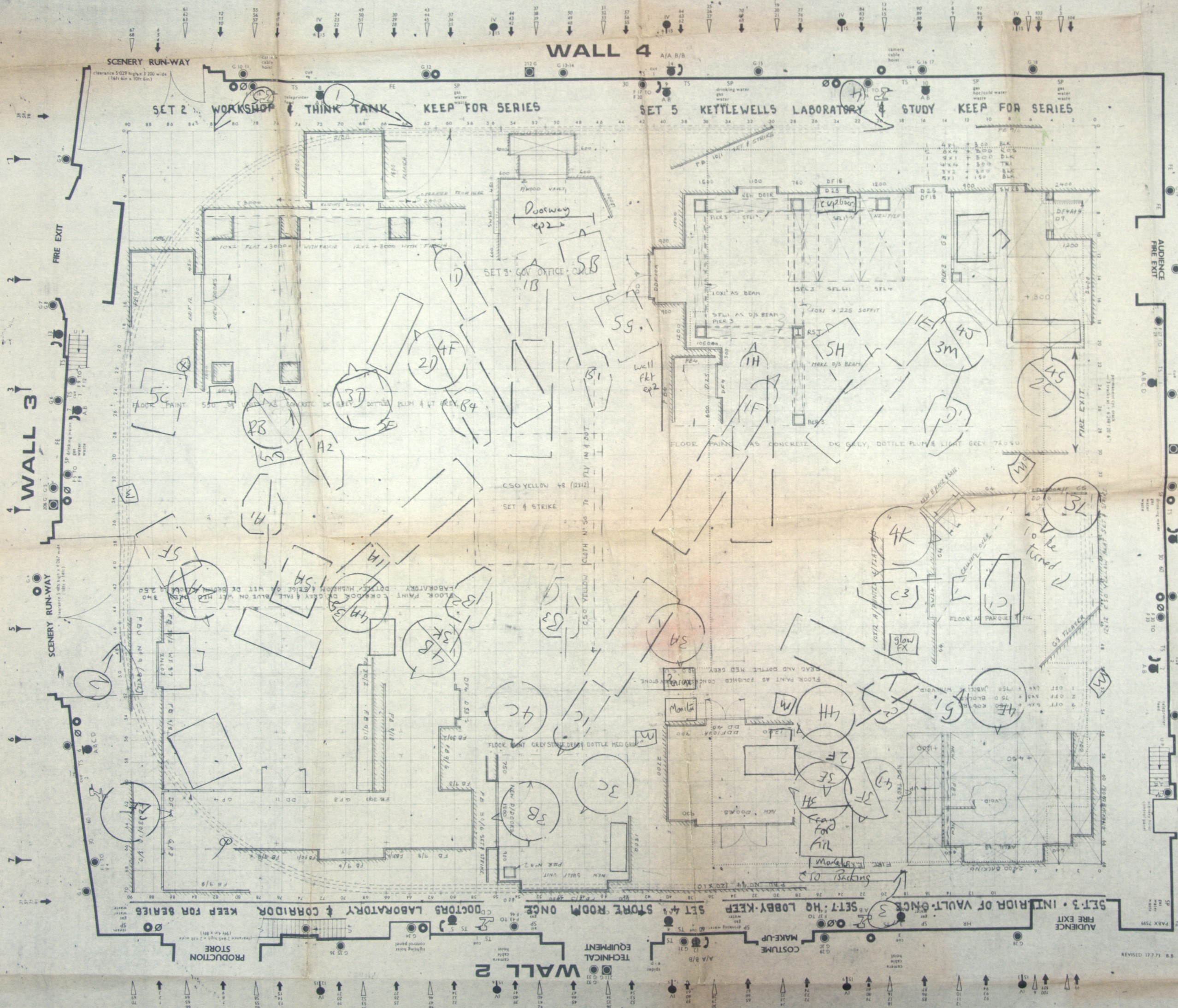
DES. DISTRIBUTION	GEN. DISTRIBUTION
<input type="checkbox"/> DESIGNER	<input type="checkbox"/> ALLOCATIONS
<input type="checkbox"/> DESIGN ASST.	<input type="checkbox"/> DIRECTOR
<input type="checkbox"/> DESIGNER EALING	<input type="checkbox"/> P.M.'S OFFICE
<input type="checkbox"/> ELECTRICIANS	<input type="checkbox"/> A.S.T.M. (TEL)
<input type="checkbox"/> MODEL MAKERS	<input type="checkbox"/> MAN. STUDIO OPS
<input type="checkbox"/> METAL WORKERS	<input type="checkbox"/> DAY MANAGER
<input type="checkbox"/> PROCESS PROJECTION	<input type="checkbox"/> NIGHT MANAGER
<input type="checkbox"/> SCENIC ARTISTS	<input type="checkbox"/> SCENERY BOOKING CLERK
<input type="checkbox"/> VISUAL EFFECTS	<input type="checkbox"/> SUPERVISOR EALING
<input type="checkbox"/> DRAPES	<input type="checkbox"/> SCENERY STORES BREN/D
<input type="checkbox"/> GRAPHICS	<input type="checkbox"/> ESTIMATOR
<input type="checkbox"/> ASST. PLASTICS	<input type="checkbox"/> CONST. ORGANISER
<input type="checkbox"/> ASST. PRODUCTIONS	<input type="checkbox"/> ASST. WORKSHOP MAN.
<input type="checkbox"/> ASST. ALLOCATIONS	<input type="checkbox"/> SUPPLY MAN
	<input type="checkbox"/> O/CONTRACTOR
	<input type="checkbox"/> DESIGN MANAGER
	<input type="checkbox"/> CONTRACTS

DIRECTOR	CHRIS BARRY	ROOM
DESIGNER	IAN RAWNSLEY	EXT. 483
DRAWN BY	IES MCCALLUM	EXT. 2511
ZERO	20	5. 1974
PRODUCTION DATE	21/22.5.	74

SCALE 1:50 METRIC
STUDIO PLAN
TC 3

PRODUCTION
DOCTOR WHO EP 1 & 2

PROJECT NO 2344/7042/3





By Our Political Staff

Mr Heath last night accused the Government of an ambiguous attitude towards improving the status and opportunities of women. Mr Heath, speaking in London, said that in just over three and a half years the Conservative Government made more rapid progress with women's rights than at any previous time in British history.

"Now a question mark hangs over so many of the necessary changes that were being brought about. Where we were pressing forward they are hanging back", the Leader of the Opposition said.

"For example, what is to be the future of the tax credit scheme; the most imaginative scheme ever produced for the benefit of women and their families, particularly the less well off? Do they intend to go ahead with the equal opportunities commission—a far-reaching proposal for ending discrimination on grounds of sex in employment, education and training?"

"In changing outdated attitudes and correcting legal anomalies in the whole field of women's rights, as in so many other areas ours was a great reforming Administration. We must get back on to that road at the earliest opportunity."

Mr Eldon Griffiths, an Opposition spokesman on home affairs, yesterday suggested that Mr Benn, Secretary of State for Industry, seemed "almost deliberately calculated to prolong the uncertainty of thousands of firms threatened with state usurpation".

In a statement issued in London, Mr Griffiths observed that all who wished industry well could agree that there was a need to improve its structure, management and labour relations. The facts, as opposed to Mr Benn's flights of imagination, were that private enterprise extensively subsidized nationalized industries in Britain. Since 1945 the results of the main nationalized industries provided a lamentable record and no recommendation whatsoever for expanding public ownership.

Date of intended input / /		Reel No.		Item No.		AN/CURRENT	
PROGRAMME BUDGET ESTIMATE/AMENDMENT						CONTINUATION SHEET : YES / NO	
DEPARTMENT		CHANNEL		FINANCIAL PERIOD		STRAND TITLE	
DRAMA SERIALS		BBC 1		74 / 75		DR. WHO. 4A	
RECORD TYPE		PROJECT NO.		STATUS		PRODUCER	
81		02344 / 7042 (9)		(1) (1) (1)		BARRY LETTS	
STAND CODE		NO. OF PROGRAMMES		INTERVAL		PR DAY	
4KA (3)		01 (2)		(3)		(2) (1)	
DFI		DURATION (MINS)		PROGRAMME TITLE (1st LINE)		PROGRAMME TITLE (2nd LINE)	
(1)		0025 (4)		DR.WHO 4A (12)		(12)	
LINE CHECK		YR OF INTENDED PROD.		YR OF INTENDED TX			
(3)		74 (2)		(2)			
WEEK/S OF INTENDED PRODUCTION 18, 21							
TPF (1) TSC (6) ST (5) WEEK/S OF INTENDED TX							

VARIABLE BUDGET											
RESOURCE	Unit	Code	Quantity	Dec	DRG	Spread	Rate	£	REMARKS	CASH	£
SCENIC DESIGN	DESIGNER	D F							Extra costs incurred due to Industrial action (N.A.T.K.E.Strike Additional O.B. days and extension of Artists Contracts	ARTISTS FEES	101 4883
	" (Extra Hours)	H F37								LONG TERM CONTRACT CONT	102
	DESIGN ASST.	H F40								STAFF FEES incl. Repeats	103
GRAPHIC DESIGN	PHOTOGRAPHER	H F05								REPEAT FEES	104
	GRAPHICS	E F06								ORCHESTRAS	105
DESIGN SERVICES	VISUAL EFFECTS	H F08	2084				3.50	7294		COPYRIGHT DEPARTMENT	106
	SCENIC PROJECTN.H	F16								O.B. SPECIFIED CONTRACTS	107
SCENIC SERVICING	SET & LIGHT	H G05								FACILITIES	108
	CONSTRUCTION	H G10								ORCHESTRATIONS	109
	SHOW WORKERS	H G								HOSPITALITY	113
COSTUME	DESIGNER	D H							ADDITIONAL COSTS Cash £4,000 Resource 3,539 Fixed 500 Total £8,039	LOCATION CATERING	114
	" (Extra Hours)	H H13								EXPS excl. on Contract	115 159
	COSTUME ASST.	H H14								SCENIC SERVICING	120 1523
	DRESSER	H H15	460				2.50	1150		PURCHASED PROG. MATERIAL	123
	COSTUMES	E H20								FILM STOCK & PROCESSING	124
MAKE-UP	SUPERVISOR	H I 01	224				3.50	784		OVERSEAS PRODUCTION FAC.	125
	MAKE-UP ASST.	H I02	324				2.50	810		HIRED OB. EQUIPMENT	126 100
	POSTICHE	E I04								HIRED STUDIO EQUIPMENT	127
STUDIO MANAGEMENT	Add.VM	D J05	6				20	120		TRANSPORT-CREDIT TAXIS	128
	A.F.M.	D J02								TRANSPORT-GENERAL	129
	FLOOR ASST.	H J07								FILM RECORDING	130
FILM SHOOTING	MEN	D D01								VIDEOTAPE	131 656
	EXTRA HOURS	H D07								EXTRAS & WALK-ONS	132 950
	W/E SURCHARGE	D D08								STILLS - BBC	133
	EQUIPMENT	E D09								STILLS - AGENCY	134
FILM LIGHTING	MEN	D D11								MISCELLANEOUS	135
	EXTRA HOURS	H D17								VISUAL EFFECTS	137
	W/E SURCHARGE	D D18								ACTION PROPERTIES	138 1279
	EQUIPMENT	E D19								SCAFFOLDING non Scenic	139
FILM EDITING	CUTTING ROOM	D D								T & D HOME	117 400
	EXTRA HOURS	H D37								T & D FOREIGN	524
FILM DUBBING		D D01								EXCESS BAGGAGE /FREIGHT	531
										SATELLITE CHARGES	533
MVTR		H E89	68				7	476			
TEL O & M STUDIO	HOURLY RATE	H C									
LMCR O.B.	HOURLY RATE	H E 86	68				31	2108			
	CMVTR/MVTR	D E70	6				108	648			
	COMMUNICATIONSE	E74									
	POWER & LIGHT	E E77	1100					1100			
Add.Eng.Ops.		H E98	78				3.50	273			
VTR RECORDING		H K01	38				14	532			
VTR EDITING		H K02									
TELECINE		H K									
VARIABLE RESOURCES: TOTAL								15295	(A)		
FIXED BUDGET											
PRODUCER	D	A							ACCEPTED		
ASST. PRODUCER/DIRECTOR	D	A									
P.A.	D	A05									
RESEARCH ASSISTANT	D	A06									
PRODUCER'S ASSISTANT	D	A07									
SECRETARY	D	A08									
DRAMA A.F.M.	D	A11									
STUDIO FIXED COSTS	D										
LMCR FIXED COSTS	D	E 85	6				250	1500			
FILM STAGES	D	D									
PROPERTY PROVISIONING	D	G									
REHEARSAL ROOMS	D	J30									
FIXED BUDGET: TOTAL								1500	(B)		
VARIABLE BUDGET: TOTAL											
										(C)	25245
										(D)	1500
TOTAL BUDGET										£	26745

(C)	Total : Variable	25245
(D)	Total : Fixed	1500
	TOTAL BUDGET	£ 26745

O.B. SCHEDULE
"DR. WHO" 4A
'Robot

Producer	BARRY LETTS
Director	CHRISTOPHER BARRY
P.A.	PETER GRIMWADE
A.F.M.	DAVID TILLEY
Assistant	JOY SINCLAIR
Designer	IAN RAWNSLEY
Visual F/X	CLIFFORD CULLEY
Costume Supervisor	JIM ACHESON
Make-up Supervisor	JUDY CLAY
O.B. Lighting	JOHN MASON
O.B. Sound	VIC GODRICH
O.B. Vision Mixer	FRED LAW

O.B. on LOCATION:

SUNDAY, 28th APRIL to
THURSDAY, 2nd MAY 1974

RECORDINGS

EPISODES 1 + 2
EPISODES 3 + 4

21st and 22nd MAY 1974
4th and 5th JUNE 1974

DISTRIBUTION

O.B. General Office	H. Serials D.Tel.
John Mason	Org. Serials D.Tel.
Vic Godrich	Frank Holland
Fred Law	Bert Davis
Jim Acheson	Scenemaster
Judy Clay	Hugh Tosh
Ian Rawnsley	Main Reception, TC
Clifford Culley	Programme Transport, Ken.Ave.
Head of Costume	Programme Transport, TC
Head of Make-up	Visual Pub. Org.
Costume Organiser,	Pam Dyer
Make-up Manager	Drama Press Office
Producer's Office	Tel. Editor, Radio Times
Production Office	Art Editor, Radio Times
Pauline Mansfield-Clark	Madeleine Kingsley
Bob Holmes	Prog. Ex., Birmingham
Mrs. Fraser	Sandra Sutton, Birmingham
Mrs. J. Sambles	Frank Patterson
Further Education (2)	Harry Henderson
Kingsbury Motors	Ted Stuart + Mrs. Trevy
Bapty + Co.	

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GENERAL NOTES

LOCATION

All locations are on the Wood Norton Estate,
Evesham, Worcs. (BBC Engineering Training Dept)

Phone: 0386-41112 or via BH PBX

CONTACT - SUE CARTRIGHT (Secretary to H.Henderson,
Head of Eng. Training)

HOTELS

PARKVIEW (Production Unit and Base)

Phone: 0386-2639

NORTHWICK ARMS

Phone: 0386-6109

HOTEL BILLS + FARES

To be settled individually by artists and
members of staff out of Allowance provided

TRAINS FROM LONDON

See attached Timetable

CATERING

There is a BBC Canteen at Wood Norton
Coffee and Tea will be provided on location

MAKE-UP + WARDROBE
CALLS

To be advised the night prior to filming

STAND-BY

In the event of completing the day's shots
ahead of schedule, the first sequence for
the following day will be attempted - unless
otherwise indicated

TRANSPORT to EVESHAM

By BBC MINIBUS from TC MAIN RECEPTION on
SUNDAY, 28th APRIL 1974 at 08.00 hours -
FOR MAKE-UP AND COSTUME STAFF, and PAT GORMAN

FRED'S TAXIS

EVESHAM 6404

- - - - - oOo - - - - -

TRAIN TIMETABLE

WEEKDAYS

Depart Paddington

Arrive Evesham

08.05
10.05
12.35
15.05
17.15
18.05
18.15
20.30
21.15

10.28
12.09
14.37
17.15
19.17
20.10
20.10
22.50
23.35

Depart Evesham

Arrive Paddington

07.16
08.03
09.21
12.10
13.56
16.33
19.18

09.22
10.03
11.35
14.31
16.05
18.50
21.45

SUNDAYS

Depart Paddington

Arrive Evesham

10.40
17.55
20.05

13.03
20.10
22.20

Depart Evesham

Arrive Paddington

10.33
16.58
19.27

13.15
19.25
21.40

2nd CLASS FARES

Single £2.35

Return £4.50

LOCATION INDEX (see Plan for details)

A	THINKTANK BARRIER	H	HOLE IN GROUND
B1	THINKTANK HOUSE	J	ROAD for BESSIE
B2	THINKTANK LABORATORY	K	FACTORY VAULT
C	ELECTRIC FENCE	L	ROBOT SKIRMISH AREA
D	FINALE AREA	M	APPROACH to BUNKER
E	HALL	N	GOVERNMENT ESTABLISHMENT
F	EMMETT'S ELECTRONICS	P	WOODS ADJACENT BUNKER
G	KETTLEWELL'S YARD	Q	BUNKER

* * * * *

SATURDAY, 27th APRIL

PRODUCTION TRAVEL

CHRISTOPHER BARRY
PETER GRIMWADE
DAVID TILLEY
JOY SINCLAIR

SCENERY LORRY

Load MOVEMENT CONTROL 09.30 hrs
Travel to Evesham

SCENE CREW

Travel to Evesham

ARTISTS' TRAVEL

TOM BAKER
ELISABETH SLADEN
NICHOLAS COURTNEY
IAN MARTER
PATRICIA MAYNARD
ALEC LINSTEAD

N.B: Above Artists to travel to Evesham-
required to rehearse on Location on
SUNDAY, 28th April at 10.00 Hrs

HOTEL ACCOMMODATION
FOR ABOVE ARTISTS

PARKVIEW HOTEL, Evesham

- - - - - oOo - - - - -

SUNDAY, 28th APRIL

LOCATIONS

A, B1, B2, G

LMCR

Travel to Wood Norton

REHEARSE/RECORD

14.00 - 19.30

ARTISTS

TOM BAKER
ELISABETH SLADEN
NICHOLAS COURTNEY
IAN MARTER
PATRICIA MAYNARD
ALEC LINSTED
PAT GORMAN
MICHAEL KILGARRIFF
JOHN LEVENE

Dr. Who
Sarah
Brigadier
Harry
Miss Winters
Jellicoe
Guard
Robot - REHEARSAL ONLY
Benton- STAND-BY

REHEARSAL

ON LOCATION at 10.00 Hours:
SARAH JELICOE MISS WINTERS
HARRY BRIGADIER

SCHEDULE

Set up LOCATION A

1/14
1/28

Move to LOCATION B1

1/14
2/17

Move to LOCATION B2

1/16
1/29
2/15

CUT-IN of SARAH for 1/27

2/21
4/33
2/2

ARTISTS TRAVEL

JOHN LEVENE Evesham am
MICHAEL KILGARRIFF
PAT GORMAN - by MINIBUS at 08.00 hrs (see General
Notes, pg. a)
EDWARD BURNHAM Evesham pm
ELIZABETH CASSIDY

SUNDAY, 28th April (cont)

COSTUME/MAKE-UP

MINIBUS to leave TC Main Reception
at 08.00 hrs + travel to Evesham
(with PAT GORMAN)

VEHICLES/PROPS

SARAH's CAR
BESSIE
RIFLE for Guard

DESIGN

SENTRY BOX
DRESSING of HOUSE

VISUAL F/X

Not required

ARMOURER

Not required

SCENE CREW

Setting up LOCATION A at 09.30 hrs

- - - - - oOo - - - - -

MONDAY, 29th April

LOCATIONS

C, D1, D2, D3, E

REHEARSE/RECORD

09.30 - 19.30

ARTISTS

MICHAEL KILGARRIFF
TOM BAKER
NICHOLAS COURTNEY
IAN MARTER
JOHN LEVENE
PATRICIA MAYNARD
ALEC LINSTED
EDWARD BURNHAM
ELIZABETH CASSIDY

Robot
Dr. Who
Brigadier
Harry
Benton
Miss Winters
Jellicoe
Kettlewell
Sarah's Double

8 UNIT SOLDIERS N/S

SCHEDULE

Set up LOCATION C

1/9
1/12
1/15
1/18

Move to LOCATION D1

4/37
4/40

Move to LOCATION D2

4/35
4/38
4/42

Move to LOCATION D3

4/34
4/39
4/41
4/42
4/43

Move to LOCATION E

3/12

VEHICLES/PROPS

2 LANDROVERS
HORSEBOX
BESSIE
CHERRY PICKER

Calls to be advised

DESIGN

GUN EMPLACEMENTS
FENCE
BARRIER at Hall
FACTORY BARRIER

MONDAY, 29th April (cont)

VISUAL F/X

ELECTRIC FENCE
DANDELION
BULLETS on ROBOT
BARRIER outside Hall
BARBED WIRE etc

ARMOURER

MACHINE GUN EMPLACEMENTS
SOLDIERS GUNS

ARTISTS' TRAVEL

ELISABETH SLADEN return to London
PAT GORMAN (Guard) return to London

EXTRAS

EXTRAS to travel from B.H., Birmingham
in Minibus
CALL to be advised

- - - - - oOo - - - - -

TUESDAY, 30th April

LOCATIONS

F, G, H, J

REHEARSE/RECORD

09.30 - 19.30

ARTISTS

TOM BAKER
NICHOLAS COURTNEY
IAN MARTER
JOHN LEVENE
MICHAEL KILGARRIFF

Dr. Who
Brigadier
Harry
Benton
Robot

ELIZABETH CASSIDY

Sarah's Double

5 UNIT SOLDIERS N/S

SCHEDULE

Set up LOCATION F

1/21
1/24
1/18

Move to LOCATION G

1/27
3/1A
3/2

MOVE to LOCATION H

2/2

MOVE to LOCATION J

2/21
4/33

VEHICLES/PROPS

BESSIE

DESIGN

KETTLEWELL'S YARD

VISUAL F/X

FOOTPRINTS
KETTLEWELL'S DOOR
BULLETS on ROBOT

7/.....continued

TUESDAY, 30th April (cont)

ARMOURER

SOLDIERS FIRING

SPECIAL REQUIREMENTS

HOLE in GROUND

SPECIAL FACILITIES

CHERRY PICKER
HOLE in GROUND

ARTISTS' TRAVEL

PATRICIA MAYNARD
and
ALEC LINSTEAD return to London

EXTRAS

EXTRAS to travel from B.H., Birmingham
in Minibus
CALL to be advised

- - - - - oOo - - - - -

WEDNESDAY, 1st May

LOCATIONS

K1, K2, L, N

REHEARSE/RECORD

11.00 - 22.00

ARTISTS

TOM BAKER
NICHOLAS COURTNEY
JOHN LEVENE
MICHAEL KILGARRIFF
IAN MARTER

Dr. Who
Brigadier
Benton
Robot

Harry - STAND-BY

GUARD (Vault) N/S
SENTRY (Research C.) N/S
14 UNIT SOLDIERS N/S

SCHEDULE

Set up LOCATION K

1/18
1/19

Set up CAMERA 2 in K2 CELLAR

1/23

Move to LOCATION L

4/30
4/31
4/32
4/34

Move to LOCATION M

3/18
3/20
3/22
3/24
3/26

SUPPER BREAK

MOVE to LOCATION N

1/2

9/.....continued

WEDNESDAY, 1st May (cont)

VEHICLES/PROPS

BESSIE
3 LANDROVERS

DESIGN

'SICKBAY' DOORS
VAULT DOOR
BUSHES

VISUAL F/X

BRAKING CHAIN
'SICKBAY' DOOR

ARMOURER

GUARD'S SUB-MACHINE GUN

SPECIAL FACILITIES

BOARDS to cover DITCH - LOCATION N

DOG

TO BE ON LOCATION at 18.00 hrs
MRS. WICKETT - Harrington 258

ARTISTS' TRAVEL

ELISABETH SLADEN to Evesham by Hire Car
after Studio
ELIZABETH CASSIDY (Double) return to
London

EXTRAS

EXTRAS to travel from B.H., Birmingham
in Minibus
CALL to be advised

SUNSET

20.50 Hours

- - - - - oOo - - - - -

THURSDAY, 2nd May

LOCATIONS

P, Q

REHEARSE/RECORD

09.00 - 19.00

ARTISTS

TOM BAKER
NICHOLAS COURTNEY
IAN MARTER
JOHN LEVENE
MICHAEL KILGARRIFF
EDWARD BURNHAM
ELISABETH SLADEN

Dr. Who
Brigadier
Harry
Benton
Robot
Kettlewell
Sarah

8 UNIT SOLDIERS (N/S)

SCHEDULE

Set up LOCATION P

4/7
4/9
4/15
4/17
4/19
4/22
4/26
4/27
4/29A

Move to LOCATION Q

3/27
3/26
3/29
4/10
4/26
4/28

4/11 - Query 4/2, 4/4

PROPS/VEHICLES

3 LANDROVERS
BESSIE
SONIC SCREWDRIVER

DESIGN

GUN EMPLACEMENTS
BUNKER

11/.....continued

THURSDAY, 2nd May (cont)

VISUAL F/X

BULLETS on ROBOT
EXPLOSIONS - Mines etc
BUNKER DOOR

ARMOURER

MACHINE GUNS

EXTRAS TRAVEL

EXTRAS to travel from B.H., Birmingham
in Minibus
CALL to be advised

- - - - - oOo - - - - -

FRIDAY, 3rd May

ARTISTS' TRAVEL

TOM BAKER
ELISABETH SLADEN
NICHOLAS COURTNEY
IAN MARTER
JOHN LEVENE
MICHAEL KILGARRIFF
EDWARD BURNHAM

All return to London

PRODUCTION TRAVEL

CHRISTOPHER BARRY
PETER GRIMWADE
DAVID TILLEY
JOY SINCLAIR

All return to London

- - - - - oOo - - - - -

PROJECT NO. 02344/7042

O.B. SCRIPT
Colour BBC-2

DOCTOR WHO

SERIAL 4A

by

TERRANCE DICKS

EPISODE ONE

2. EXT. GOVERNMENT ESTABLISHMENT. (O.B) NIGHT.

LOCATION N1 (Sick Bay)

1) 1 (P)
High Wide Shot
(Handheld - subjective)

① 'Min of Defence' Sign

② Fence

③ Fly Bushes

(SUBJECTIVE CAMERA -
SEQUENCE IS SEEN ON
THROUGH THE EYES OF
THE ROBOT. ITS A
MASSIVE SEVEN-FOOT HIGH
METAL FIGURE. A
SPECIAL OPTICAL EFFECT
INDICATES WHEN WE ARE
LOOKING THROUGH THE
ROBOT'S EYES. WE CAN
ALSO HEAR AN ELECTRONIC
HEARTBEAT.

CAMERA MOVES THROUGH
CONCEALING BUSHES TOWARDS
A HEAVY GATE. ON IT
A SIGN READS:

'MINISTRY OF DEFENCE.
WEAPONRY RESEARCH CENTRE.
NO ADMITTANCE WITHOUT
PASS.
GUARD DOGS PATROLLING'.

(2 next)

(ON 1)

A UNIT SENTRY IS ON
GUARD.

CAMERA MOVES OUT OF
THE BUSHES AND ADVANCES
TOWARDS HIM. WE
SEE HIM HORRIFIED AND
AMAZED REACTION. AS
CAMERA MOVES NEARER
HE RAISES HIS GUN TO
FIRE BUT THE GUN IS
WRENCHED FROM HIS
GRASP AND HE IS STRUCK
DOWN.

CAMERA MOVES IN ON THE
GATE. TWO METAL HANDS
COME INTO SHOT AND
SNAP THE CHAINS HOLDING
THE GATE CLOSED. THE
GATE IS PUSHED OPEN,
AND THE CAMERA MOVES ON
THROUGH. /

2) 2
MS SENTRY + *Shattered Chains.*

HOLD FOR A MOMENT ON
THE SHATTERED CHAINS
AND THE FELLED SENTRY.

BREAK - TO
REPOS 1

LOCATION X2
3) 1 (P) RESUME SUBJECTIVE CAMERA
A/b - High Wide Shot
(Handheld - subjective) - WE ARE MOVING ALONG
A PATH. A GUARD DOG
DASHES UP BARKING
FURIOUSLY. THEN
REACTING TO WHAT IT SEES,
IT BACKS AWAY FROM
CAMERA GROWLING, AND THEN
MAKES OFF, HOWLING
DISMALLY.

WE CLOSE IN ON THE DOOR.
A BLOW FROM A METAL FIST
SMASHES IT OPEN.

CAMERA MOVES THROUGH:)

END of SC. 2

9. EXT. FENCE. DAY. (O.B.)

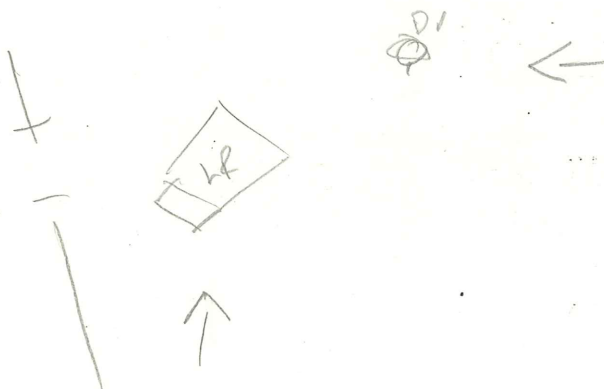
LOCATION C

4) 1 (P)
High Wide Shot
(Handheld - subjective)

(ROBOT'S P.O.V.
SUBJECTIVE CAMERA.
WE ARE APPROACHING
A HEAVY ELECTRICAL
FENCE BORDERING A
SMALL COMPOUND OF
BUILDINGS.

TWO METAL HANDS COME
INTO SHOT AND GRASP
THE STRANDS OF WIRE.
THERE IS A CRACKLE OF
ELECTRICITY AND SPARKS
FLASH ROUND THE HANDS.

OBVIOUSLY UNAFFECTED,
THE HANDS SNAP FIRST
ONE, THEN ANOTHER
STRAND OF THE HEAVY
WIRE IN TWO, WITH
EFFORTLESS EASE)



12. EXT. FENCE. (OB) DAY.

LOCATION C (Gentle)

5) 1
3sh from within
DR/BRIGADIER/HARRY

(THE BRIGADIER IS
INDICATING THE
BROKEN FENCE. HARRY
LOOKS ON.)

- ① Handover.
- ② MAG. Glass (DR.)
- ③ Fx Power
- ④ Gap in Wire

BRIGADIER: Millions of volts
running through the wretched
thing and for all the use ...
Doctor? (cont...)

(THE DOCTOR IS
SITTING CROSS
LEGGED ON THE
GRASS, STARING
IN ABSORPTION AT
SOMETHING ON THE
GROUND IN FRONT OF
HIM)

(2. next)

(ON 1)

BRIGADIER: (cont) Doctor, will you please pay attention.

DOCTOR WHO: Oh but I am. I assure you. Look.

(THEY STROLL TOWARDS DR.WHO)

(HE PICKS THE SOMETHING CAREFULLY FROM THE GROUND AND EXTENDS IT ON THE PALM OF HIS HAND TOWARDS THE BRIGADIER.

CUT TO A CLOSE UP OF THE DOCTOR'S HAND. ON IT IS A DAISY, SQUASHED ABSOLUTELY FLAT, LIKE A PRESSED FLOWER IN A BOOK)

6) 2
CU HAND

7) 1
Low 2sh BRIGADIER/DR
(HARRY bg L)

BRIGADIER: Doctor, I have every respect for your concern for the ecology, but one squashed daisy ...

8) 2
CU HAND

DOCTOR WHO: Not just squashed. Flattened. Almost pulverised./

FX - FLOWER.

(HE BLOWS ON THE DAISY AND IT FLIES INTO POWDER)

Pan to CU DR

9) 1
MS HARRY

Now, how did it get like that?

Pan him to 3sh

HARRY: (IMPATIENTLY) I suppose it was stepped on. (Rise)

DOCTOR WHO: Exactly. And according to my estimation of the resistance to pressure of vegetable fibre - it was stepped on by something that weighed a quarter of a ton.

EJE

(ON 1)

- 27 -

(THE BRIGADIER AND
HARRY REACT, AND
THE DOCTOR LEAPS UP AND
GOES THROUGH THE GAP
IN THE WIRE. HARRY
AND THE BRIGADIER
SCRABLE HURRIEDLY
AFTER HIM)

END of SC. 12

- 27 -

14. EXT. THINKTANK. (OB) DAY.

LOCATION A

- 10) 2
Int. Car - Sarah's p.o.v.
driving up to Barrier

ON to SHOT 12

(THE THINKTANK
IS A BIG, SECLUDED
COUNTRY HOUSE TAKEN
OVER BY A WEALTHY
FOUNDATION AND
CONVERTED TO
SCIENTIFIC RESEARCH.

LOCATION B1

JELlicoe, A FUSSY
ELEGANT MAN IN HIS
THIRTIES IS STANDING
BY THE FRONT ENTRANCE.
HE WEARS ELABORATE,
ULTRA-TRENDY CLOTHES.

BESIDE HIM IS
MISS WINTERS. ABOUT
THE SAME AGE AS
JELlicoe, SHE IS
DRESSED FASHIONABLY
BUT SIMPLY, AND
MIGHT BE A VERY
SUPERIOR EXECUTIVE
SECRETARY. HER MANNER,
IN CONTRAST TO
THAT OF JELlicoe,
IS UTTERLY CALM
AND RELAXED, PLEASANT
BUT A LITTLE COOL)

- 11) 1
CU JELlicoe
Pan him to 2sh
JELlicoe/WINTERS

JELlicoe: That journalist girl
is arriving. The one with the
Unit pass. (cont...)

ON to SHOT 13 →

LOCATION A

- 12) 1
VLS BARRIER
(Their p.o.v.)

(A CAR HAS DRAWN
UP AT THE GATE.
THE DRIVER, SARAH
IS SHOWING AN
ARMED SECURITY
GUARD HER PASS AT A
NOD FROM THE GUARD,
WHO POINTS TOWARDS JELlicoe
& WINTERS ON STEPS - SARAH
DRIVES THROUGH)

BREAK HERE

Back to Shot 11

(Continued from Shot 11)

LOCATION B1

13) 1
M 2sh JELlicoe/WINTERS
Tracking shot

(CUT BACK TO JELlicoe
AND MISS WINTERS)

JELlicoe: (cont) It's something
of a nuisance - at the present
moment in time

(THERE IS TENSION
BENEATH HIS WORDS)

WINTERS: We shall treat Miss
Smith exactly like any other visitor.

14) 2
MS SARAH

JELlicoe: I suppose so, I
suppose so ... /

Pan her to 3sh
JELlicoe/WINTERS/SARAH

(SARAH COMES UP
TO THEM, A LITTLE
HESITANTLY.
SHE ADDRESSES HER-
SELF TO JELlicoe)

SARAH: It's very good of you to
allow this visit, Director.

(JELlicoe LOOKS
EMBARASSED.

MISS WINTERS
MOVES TOWARDS
SARAH)

WINTERS: I hadn't expected male
chauvinist attitudes from you,
Miss Smith.

15) 1
M 2sh JELlicoe/WINTERS

SARAH: I'm sorry? /

EJE

- 30 -

(ON 1)

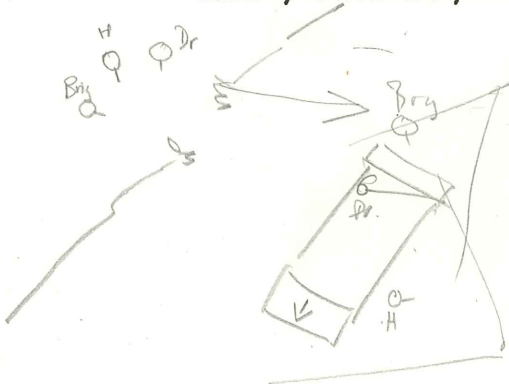
WINTERS: I'm the Director.
Hilda Winters. This is Arnold
Jellicoe, my assistant.

END of SC. 14

- ① Headover - Tail band Down
- ② Rt - on front Seat (Storno)
- ③ Rt - Hand Set Fixed

15. EXT. FENCE. (OB) DAY.
LOCATION C

16) 2
3sh
HARRY/BRIGADIER/DR's FEET



(THE BRIGADIER AND
HARRY ARE STANDING
BY THE UNIT LANDROVER.
THE DOCTOR IS STRETCHED
OUT IN THE BACK OF
THE LANDROVER, HIS
FEET POKING OVER
THE SIDE.

HE HAS A GENERAL
TENDENCY TO ADOPT
GAWKY, SPRAWLING
ATTITUDES)

BRIGADIER: So what are we looking
for?

DOCTOR WHO: Something that brushes
aside chains and electric
fences like cobwebs. Something
intelligent, that selects
only what it needs, and leaves
the rest. Something that kills
a man as casually as it crushes
a daisy.

17) 1
CU DR

BRIGADIER: What sort of a something?
Is it a human.

(2 next)

- 30 -

(ON 1)

(THE DOCTOR, CONSIDERS
AND THEN SHAKES HIS
HEAD)

DOCTOR WHO: I doubt it, Brigadier.
More than human, perhaps.

BRIGADIER: Well, whatever it is,
how do we find it?

18) 2 DOCTOR WHO: By locking the next
stable door in good time. /
3sh a/b
(HARRY/BRIG/DR'S FEET)

BRIGADIER: What?

DOCTOR WHO: It - whatever It may
be - has stolen the plans for
the new disintegrator gun. It
has also in it's possession the
necessary control circuitry.

19) 1 HARRY: You think it wants to
CU DR build the gun? /

DOCTOR WHO: Why else steal the
plans and the circuitry?
Assuming I'm right - and I
invariably am - what is the
20) 2 third vital ingredient. /
CU BRIGADIER

(FOR A MOMENT THE
BRIGADIER LOOKS BAFFLED, /
21) 1 DOCTOR LOOKS HURT, THEN
CU DR BRIGADIER GETS IT) /
22) 2
CU BRIGADIER

BRIGADIER: The focussing generator! /
23) 1
CU DR

(THE DOCTOR NODS
APPROVINGLY, LIKE
A MASTER WHO HAS AT
LAST GOT A DIMMISH
PUPIL TO UNDERSTAND
A SIMPLE THEOREM)

(2 next)

EJE

- 32 -

(ON 1)

24) 2

MS BRIGADIER

Pan him to Landrover

DOCTOR WHO: Exactly Brigadier.

(THE BRIGADIER SNATCHES
HIS RT)

BRIGADIER: Greyhound leader to
trap one. Red priority.

1 repes to
L of 2

(BENTONS VOICE COMES
THROUGH ON THE RT)

STORNO

BENTON: (V.O.) Trap one, we
read you Greyhound leader.

*Red Priority
Funnell's*

Tighten te CU BRIGADIER

BRIGADIER: (?) Electronics, Benton.
Smallish factory in Essex. Full
security seal, every available
man. Air cover as well. I'll
meet you there in (LOOKING AT
WATCH) One hour, and
by then I want that place better
guarded than Fort Knox.
Greyhound out. /

25) 1

LS LANDROVER

(THE LANDROVER IS
ALREADY MOVING. THE
BRIGADIER HAS TO
JUMP TO SCRAMBLE IN AS
IT WHIZZES OFF, THE
DOCTOR DRIVING)

END of SC. 15

- 32 -

EJE

- 34 -

(ON 1)

WINTERS: Well, yes. But I'm
not sure you should know about
that.

SARAH: Sorry, talking out of
turn.

(EMBARRASSED SHE
LOOKS ROUND FOR A
DIVERSION.
THEY'RE JUST PASSING
A LONG, LOW LYING
BUILDING)

Pan SARAH to Door
Others follow

What's in here?

(SHE POPS THROUGH
THE DOOR, BEFORE
THEY CAN STOP HER)

END of SC. 16

- 34 -

16. EXT. THINKTANK. (OB) DAY.
LOCATION B2 (End of LAUN)

- 26) 1
3sh SARAH/JELlicoe/WINTERS (SARAH, MISS WINTERS
 Tracking back AND JELlicoe STROLLING
 THROUGH THE GROUNDS.
 THEY ARE SOMEWHERE IN
 THE REAR OF THE BUILDING)

JELlicoe: As you see - we do
 mostly what's called 'Frontiers
 of Science research here.'

WINTERS: As soon as our work
 reaches the practical stage, it's
 handed over to someone. Someone
 with more resources and a bigger
 budget.

JELlicoe: Usually the Government!

(THIS IS A WELL
 REHEARSED DOUBLE
 ACT)/

- 27) 2
CU SARAH

SARAH: Like the new Disintegrater
 gun. You pioneered the research
 on that, didn't you?

- 28) 1
M 3sh

(REACTION FROM
 JELlicoe AND
 WINTERS)

- ① - Benton's - Gun.
- ② - Guns for Troops.
- ③ - Machine Gun Emplacements ^{See Sheds}

18. EXT. FACTORY. (O.B.). DAY.

LOCATION C - (Guns)

29) 1
LS BENTON + Barbed Wire

(A SIMPLE FACTORY
COMPOUND (IF
POSSIBLE SOME PREVIOUS
LOCATION DOUBLED).

30) 2
LS TROOPS between Sheds

----- LOCATION F (Bredon) ----- BREAK

31) 1
LS GUN Emplacement by
Bredin House Steps

(A MONTAGE SHOWING UNIT
TROOPS SETTING UP
OBSERVATION POSTS,
HIDDEN MACHINE GUN
EMPLACEMENTS, MEN
WITH RIFLES AND
STENGUNS IN COVER -
ENOUGH TO GIVE
THE IMPRESSION
THAT A HIDDEN RING
OF ARMED MEN IS
SURROUNDING THE
FACTORY.

32) 2
MLS GUN on Roof

33) 1 →

STOCK SHOT.
CUT TO A
HELICOPTER
PATROLLING OVER HEAD.

OVER ALL THIS THE
BRIGADIERS VOICE)

BRIGADIER: (V.O.) I tell you Doctor
I've got the whole place covered.
Armed patrols have every inch of the
perimeter under observation. Helicopter
patrols overhead. Inside that
factory is a vault. Not a safe,
Doctor, a vault. There's a sentry
outside it.

(AS THE BRIGADIER
SPEAKS THE
PICTURE CHANGES)

END of SC. 18

19. DOOR OUTSIDE FACTORY VAULT. O.B. DAY.
LOCATION K1 (LAWN)

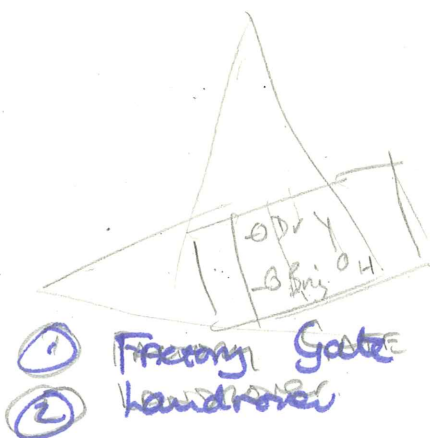
(CLOSE SHOT OF A
SENTRY GUARDING
A MASSIVE DOOR)

RECORD
TO DUB ←

34) 1
MLS SENTRY-POST en Vault
seen thru' Wire

BRIGADIER: (V.O.) Inside the vault ...

END of SC. 19



35) 1
LS LANDROVER

21. EXT. FACTORY. O.B. DAY.
LOCATION F (Bedon Hx)

BRIGADIER: (V.O.) Believe me Doctor,
the place is impregnable.

(END THE SEQUENCE OF
SHOTS TO SHOW THE
LANDROVER PARKED
IN THE COVER OF SOME
TREES NEAR THE
FACTORY GATE.

THE BRIGADIER, THE
DOCTOR AND HARRY
ARE IN FRONT. /

36) 2
M 3sh in Cab
BRIGADIER/DR/HARRY

DOCTOR WHO: Never cared for the word
impregnable. Sounds too much like
'unsinkable'.

HARRY: What's wrong with 'unsinkable'?

DOCTOR WHO: Always reminds me of
your 'Titanic'.

(1 next)

(ON 2)

HARRY: What?

DOCTOR WHO: Glug, glug, glug!

(HE MAKES A SINKING
GESTURE.

37) 1
MLS BENTON
Pan him to BRIGADIER

THE BRIGADIER SNORTS. /
BENTON COMES UP TO
THE LANDROVER AND
SALURES)

BENTON: All patrols posted sir.

BRIGADIER: Everything secure?

38) 2
M 3sh BRIGADIER/DOCTOR/
HARRY + BENTON

BENTON: The lads are so close to each
other they're standing on each others
toes, sir. /

BRIGADIER: You see, Doctor! Not
even a rat could get through that
cordon. Protected from every side,
and from above.

DOCTOR WHO: (THOUGHTFULLY) That still
leaves one direction.

(THE BRIGADIER LOOKS
PUZZLED.

THE DOCTOR POINTS
DOWNWARDS)

END of SC. 21

23. EXT. FACTORY VAULT. O.B. DAY.

LOCATION K1 (Cellar)

39) 1
Low MLS SENTRY

(THE SENTRY OUTSIDE
THE DOOR REACTS
TO THE SOUNDS OF
CRASHING MASONRY -
THE ROBOT IS
ENLARGING THE HOLE.

Pan him to Doors

THE SENTRY UNBARS
THE DOOR AND FLINGS
IT OPEN. HE
REACTS IN HORROR.

40) 2 (P)
MS GUARD
seen fm inside Bunker

LOCATION K2 /
(CUT TO SUBJECTIVE
CAMERA, ROBOT'S P.O.V.
THE HORRIFIED SENTRY
STARES AT THE ROBOT,
LEVELS HIS STEN
GUN AND BLAZES AWAY)

Widen to LS

END of SC. 23

24. EXT. FACTORY. O.B. DAY.

LOCATION F

41) 2
GROUP

Pan them to Factory

(DOCTOR WHO AND CO.
REACT TO THE SOUND
OF SHOTS.
THERE IS A CHOKING
SCREAM AND THE
SHOOTING STOPS
ABRUPTLY.

THE BRIGADIER,
BENTON HARRY
AND DOCTOR WHO
SPRINT FOR THE
FACTORY)

DUBBED
SHOTS.
(Wild Track)

END of SC. 24

27. EXT. KETTLEWELL'S HOUSE. O.B. DAY.

LOCATION G (Gate)

42) 1
MLS SARAH /DOUBLE/

(SARAH GETS BACK
INTO THE CAR, SITS
FOR A MOMENT
BEHIND THE WHEEL.)

BREAK

LOCATION A (Gate)

43) 2
CU HANDBAG

Pan up to CU SARAH

(CUT TO SARAH'S BAG
ON THE SEAT BESIDE
HER. WE SEE HER
HAND FISH OUT A
PASS. CLOSE IN

(1 next)

(ON 2)

- 45 -

ON PASS. IT
READS 'INSTITUTE FOR
ADVANCED SCIENTIFIC
RESEARCH. ONE DAY
VISITOR'S PASS.
VALID UNTIL 4pm'
SARAH LOOKS AT HER
WATCH. SHE STILL
HAS ENOUGH TIME.)

BREAK

LOCATION G

44) 1
MLS CAR drives off

(CUT TO A LONGSHOT
OF THE CAR AS SARAH
DRIVES AWAY.)

END of SC. 27

28. EXT. THINK TANK. O.B. DAY.

LOCATION A

45) 1
MCU GUARD
Pan him to SARAH

(SARAH'S CAR
PARKED AT THE
CHECKPOINT.)

46) 2
CU SARAH

CU SARAH IN THE
CAR. SHE IS LOOKING
UP APPEALINGLY)

SARAH: You see I left my notebook
in one of the empty labs. I know
exactly where it is, I can see myself
putting it down. So if I could pop
in and get it, I needn't let your
Director know what an idiot I've been.
Please - my pass is still valid for
(LOOKING AT HER WATCH) nearly ten
minutes./

47) 1
2sh GUARD/SARAH

GUARD: I'll check for you.

(HE TURNS AND GOES
TO A PHONE.
SARAH SLIPS OUT OF
THE CAR AND RUNS
TOWARDS THINKTANK.)

BREAK
to repos 1

48) 1
Low narrow angle SENTRY
Zoom out to see SARAH
climbing Balustrade

END of SC. 28

- 45 -

29. EXT. THINKTANK. O.B. DAY.
LOCATION B2 (Far end of Lawn)

49) 1
MS SARAH over Wall
She runs to Shed, to
Tree fg, to Building

(SARAH CREEPS ALONG.
ALL IS SILENT.
SPOOKY AND DESERTED.)

50) 2
MCU SARAH

SHE COMES TO THE
DOOR TO KETTLEWELLS
LABORATORY AND ENTERS
CAUTIOUSLY)

END of SC. 29

PROJECT NO. 02344/7043

O.B. SCRIPT
Colour BBC-1

DOCTOR WHO

SERIAL 4A

by
TERRANCE DICKS

EPISODE TWO

2. EXT. COUNTRYSIDE. DAY. (O.B)
LOCATION H (Hole)

51) 1
MS HOLE
Widen to incl GROUP

(DOCTOR WHO, BRIGADIER,
HARRY AND SERGEANT
BENTON ARE LOOKING AT
A HOLE ABOUT SIX FEET
IN DIAMETER, DUG INTO
THE SIDE OF THE HILL)

BENTON: We think this is the other
end of it, sir. Only ...

BRIGADIER: Well?

BENTON: It's not a proper tunnel, sir.
No props or anything, just the earth
shoved aside. Whoever went through
it wouldn't be able to breathe. /

52) 2
CU DOCTOR

DOCTOR WHO: Whoever went through it,
didn't need to breathe. /

53) 1
GROUP a/b

BENTON: And we found these.

Pan + tighten to
CU FOOTPRINT

(WE CLOSE IN ON A ROW
OF ROBOT FOOTPRINTS,
LEADING AWAY FROM
THE HOLE)

END of SC. 2

PM

-31-

15. EXT. THINKTANK WORKSHOP. (O.B.) DAY.
LOCATION B2

54) 1
3sh
BRIGADIER/WINTERS/DR

(THE DOCTOR AND
BRIGADIER ARE
COMING ALONG THE
PATH THAT LEADS
TO KETTLEWELL'S
WORKSHOP.
MISS WINTER IS
ESCORTING THEM)

Track - laid
30' long.

DOCTOR WHO: I can't thank you
enough for the tour. It really has
been most amusing.

WINTERS: I suppose it all seems very
elementary to a scientist of your
standing Doctor ...

DOCTOR WHO: Yes it does rather. Still,
never mind. Got to start somewhere,
eh?

S4A MPS DrW40

(SHE ISN'T PLEASED.
BY NOW THEY ARE NEAR
KETTLEWELL'S WORKSHOP)

Now here's something I'm really
looking forward to though - Professor
Kettlewell's Robt. In here, isn't
it?

(Turns into door)

55) 2
MCU WINTERS

(THE DOCTOR DIVES
INTO THE LABORATORY/
AND THE REST HAVE
TO FOLLOW)

56) 1
3sh a/b
(BRIG/WINTERS/DR)

(Door slams)

END of SC. 15

-31-

17. EXT. THINKTANK WORKSHOP. O.B. DAY.
LOCATION B1

Surv ✓

57)

1

Tracking M 2sh
WINTERS/JELLCOE

JELLCOE: Did they believe you?

MISS WINTERS: Of course not. But
it doesn't matter. By the time
they can act it'll be too late.

JELLCOE: Someone from the Ministry
of Health has turned up. Apparently
under some obscure regulation they've
just remembered, we have to have a
complete check-up on the medical
records of our staff.

MISS WINTERS: What an odd co-incidence -
at a time like this.

(A BOWLER-HATTED, UMBRELLA'D
TYPE IS WAITING - PEERING
INTO A WINDOW)

Pan + tighten
to MCU HARRY

JELLCOE: Director, this is Doctor
Sullivan - from the Ministry.

(THE MAN AT THE WINDOW TURNS
ROUND AND WE SEE THAT IT IS
HARRY)

END of SC. 17

21. EXT. Road. O.B.
LOCATION J

58) 1
LS BESSIE driving
R - L

(DOCTOR WHO, DRIVING
ALONG IN BESSIE)

END of SC. 21

87
PROJECT NO. 02344/7044

O.B. SCRIPT
Colour BBC-1

DOCTOR WHO

SERIAL 4A

by

TERRANCE DICKS

EPISODE THREE

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10/1/74
BBC
K. R. Dicks

1A. EXT. KETTLEWELL'S LAB. (OB)
LOCATION G

59) 1
MLS SARAH's CAR (SARAH (DOUBLE)
Pan HER to Building DRIVES UP AND PARKS)

(2 next)

DM

- 5 -

(ON 1)

60) 2
MCU HOLE
SARAH peers in
Pan her L to Door

SARAH SEES
THE DOCTOR'S CAR,
THE HOLE ON THE
DOOR MADE BY THE
ROBOT (FROM THE
INSIDE) AND HEARS
CRASHING FROM THE
INSIDE OF THE
WAREHOUSE. SHE
RUNS TO THE DOOR
AND STRUGGLES TO
OPEN IT)

END of SC. 1A

- 5 -

2. EXT. KETTLEWELL'S LAB. DAY. (O.B.)LOCATION G (Yard)

- 61) 1
High LS YARD
(On Tower) (MORE SOLDIERS ARE
WAITING OUTSIDE.
THEY OPEN FIRE.
THE ROBOT PICKS
UP AN ENORMOUS
CRATE AND HURLS
IT AT THEM. /
- 62) 2
MS SOLDIERS THE SOLDIERS ARE
SCATTERED OR
CRUSHED. / THE ROBOT
MAKES OFF)
- 63) 1
MLS ROBOT strides off

END of SC. 2

12. EXT. SRS. H.Q. FRONT AREA. DAY. (O.B.)
LOCATION E

64) 1
LS HALL DOORS
Track into Horsebox
with THEM - SOLDIERS bg

(KETTLEWELL AND MISS
WINTERS, SHIELDED
BY THE ROBOT, COME
OUT WITH SARAH AS
THEIR PRISONER AND
RETREAT TOWARDS A
WAITING HORSEBOX.

65) 2
MLS DRIVING CAB
THEY get in

(1 next)

DF

(ON 2)

- 66) 1
LS HORSEBOX DOORS
slammed shut
- 67) 2
MLS HORSEBOX drives off

SOLDIERS run into fg,
firing

THE UNIT SOLDIERS
ARE FIRING AT
THE ROBOT, WHICH
IGNORES THE
BULLETS, AND
SMASHES DOWN
ANY SOLDIER WHO
COMES WITHIN
REACH.

MISS WINTERS GETS
INTO THE FRONT
OF THE HORSEBOX
AND REVS IT UP.
KETTLEWELL,
FOLLOWED BY
SARAH, AND THE
ROBOT GETS IN
THE BACK. THE
REAR DOORS ARE
SLAMMED AND THE
HORSEBOX ROARS

AWAY.....

- 68) 2
Low LS thru' Barricade

....CRASHING THRU'
A UNIT BARRICADE.)

BREAK
to repos
Cameras

END of SC. 12

18. EXT. BUNKER. DAY. (O.B.)
LOCATION M

69) 1
Low LS Bunker Area
VEHICLES arrive
(incl. Bessie)

(BUNKER AREA - WITH A
HEAVILY FORTIFIED MAIN
DOOR

(ON 1)

BRIGADIER'S ARMY ARRIVES
IN A SMALL CONVOY OF
LANDROVERS.

THE BRIGADIER, THE DOCTOR,
SERGEANT BENTON ARE IN
THE FIRST ONE.)

70) 2
M 3sh
BENTON/BRIGADIER/DR

BRIGADIER: This is the place -
an atomic shelter designed and built
by the Thinktank people back in the
Cold War days.

DOCTOR WHO: So if their bluff is
called - they'll stay down there
safe and sound, and emerge to rule
the survivors - is any.

BENTON: You really think they're in
there! Sir?

71) 1
LS AREA

BRIGADIER: We'll soon find out... /

(EVERYONE STARTS GETTING
DOWN FROM THE VEHICLES)

END of SC. 18

BREAK HERE - to REPOS 2

INSERT FOR SC. 19 - MONITOR IN STUDIO
LOCATION Q

72) 2 (P)
BRIGADIER etc getting
out + starting up Hill

JELLCOE, MISS WINTERS
KETTLEWELL ARE
WATCHING THE MONITOR
SCREEN.

ON THE SCREEN THE
BRIGADIER AND BENTON
AND SOME UNIT TROOPS
CAN BE SEEN
APPROACHING THE MAIN
DOOR.

END of INSERT FOR SC. 19 MONITOR

BREAK HERE - to REPOS

20. EXT. BUNKER. DAY. (O.B.)LOCATION M

- | | | |
|-----|----------------------------|--|
| 73) | <u>1</u>
LS BUNKER AREA | (THE BRIGADIER AND
HIS MEN START MOVING
TOWARDS THE DOORS.) |
| 74) | <u>2</u>
MS DR | THE DOCTOR IS LOOKING
AROUND KEENLY. |
| 75) | <u>1</u>
MS BUNKER | SUDDENLY HE CATCHES A
FLASH OF METALLIC
MOVEMENT FROM A HIGH
POINT COMMANDING
THE DOORWAY. |
| 76) | <u>2</u>
MS DR | HE STANDS UP, CUPS
HIS HANDS AND YELLS) |
| 77) | <u>1</u>
LS AREA | DOCTOR WHO: Brigadier - down all
of you. Get down. / |

(2 next)

(ON 1)

(AS HE YELLS,
A CHATTER OF
MACHINE GUN FIRE
BREAKS OUT, AND A
MURDEROUS CROSSFIRE
SWEEPS THE AREA IN
FRONT OF THE DOORS.

THANKS TO THE DOCTOR'S
WARNING THE BRIGADIER
AND HIS MEN ARE ABLE
TO DROP AND WRIGGLE
BACK OUT OF DANGER. /

78) 2
GROUP BRIGADIER/DR/BENTON

THE BRIGADIER AND
BENTON COME BACK TO
THE LANDROVER)

BRIGADIER: Well of all the cheek!
They've got troops here!

DOCTOR WHO: I don't think so,
Brigadier. Automated machine gun
nests, I fancy. Probably
activated by body heat as you get
within range.

(THERE IS A CRACKLE *Landrover*
FROM BENTON'S RT. HE
FIDDLES WITH IT)

BENTON: Someone's trying to get
through on our frequency sir.

PAUSE and on to SC. 22

K.W.

- 40 -

(as 20)

79) 2
3sh a/b
(BRIG/DR/BENTON)

22. EXT. BUNKER. DAY. (O.B.)
LOCATION M (~~Road (behind) Bunker~~)
(THE BRIGADIER REACTS
TO THIS THREAT. HE
GLANCES AT THE DOCTOR,
THEN STEELS HIMSELF)

- 40 -

K.W.

- 41 -

(ON 2)

BRIGADIER: That will not deter
me from my duty. I repeat,
surrender or we shall attack.

PAUSE and on to SC. 24

- 41 -

80) 2 (a 22)M 3sh a/b
(BRIG/DR/BENTON)24. EXT. BUNKER DAY, WOODED AREA. OB.
LOCATION M (Road)(THE BRIGADIER
IS FURIOUS)BRIGADIER: Mr. Benton...Take a party
with grenades. Find those machine
gun nests and knock them out.BENTON: Sir!

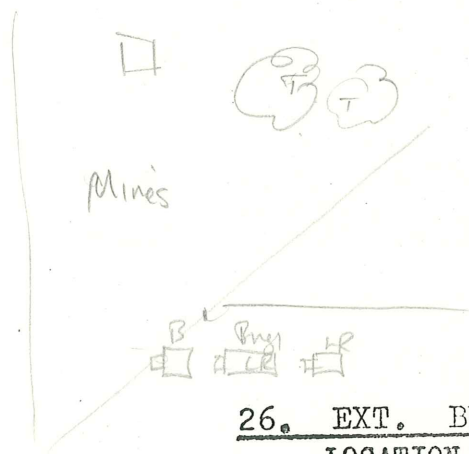
(HE MOVES AWAY)

BRIGADIER: I'll show that
wretched woman.

END of SC. 24

AB

- ① Explosions
- ② Sonic Screwdriver



26. EXT. BUNKER DAY. (CB)

LOCATION M

- | | | | |
|-----|---|---|--------------------|
| 81) | <u>1</u>
MCU PILL BOX + <i>Guns F/P.</i> | (A SERIES OF
EXPLOSIONS COME
FROM THE POINTS
WHERE WE HAVE
ESTABLISHED THE
MACHINE-GUNS. | ----- <u>BREAK</u> |
| 82) | <u>2</u>
MCU BUNKER | ----- | ----- <u>BREAK</u> |
| 83) | <u>2</u>
MCU 2nd PILL BOX <i>F/P Guns.</i> | ----- | ----- <u>BREAK</u> |
| 84) | <u>2</u>
MS BENTON

Pan him to 3sh
(BENTON/BRIG/DR) | BENTON COMES
RUNNING UP) | |

BENTON: That's the lot sir,

BRIGADIER: Prepare to advance!

DOCTOR WHO: Just a moment Brigadier.
(cont...)

(HE FISHES AROUND
IN HIS POCKETS
AND PRODUCES HIS
TRUSTY SONIC
SCREWDRIVER.

HE MAKES A FEW
ADJUSTMENTS UNTIL
IT PRODUCES A HIGH
PITCHED BUZZ AND
A FLASHING LIGHT.

(1 next)

AB

(ON 2)

- 44 -

DOCTOR WHO SWEEPS
THE GROUND BEFORE
THE ENTRANCE WITH
THE SONIC SCREWDRIVER.

85) 1
LS BUNKER AREA
+ Explosives

THERE ARE A NUMBER
OF SPECTACULAR
EXPLOSIONS AS
CONCEALED MINES
ARE DETONATED.

86) 2
GROUP a/b
(BENTON/BRIG/DR)
+ Troops?

DOCTOR WHO TURNS
TO THE UNIT TROOPS
WHO ARE LOOKING
RATHER STUNNED)

DOCTOR WHO: (cont) Come along then!

----- /BREAK/

87) 2
GROUP approaching
Door

LOCATION 9

(THEY RUN UP TO
THE DOOR AND START
EXAMINING IT)

BENTON: Shall I get some explosives
Sir?

DOCTOR WHO: Oh no must you?
I really do think we've had enough
bangs and flashes for a bit. Hang on./

88) 1
MS DOCTOR

(DOCTOR WHO
MAKES MORE
ADJUSTMENTS TO
THE SONIC SCREWDRIVER)

(PROUDLY) Turns it into a
miniature sonic lance you see./

89) 2
M 2sh BRIGADIER/DR

BRIGADIER: And what do you
propose to do with that, Doctor?

DOCTOR WHO: Cut out the lock
for you. Shouldn't take very
long. /

90) 1
CU DOOR

- 44 -

AB

(ON 1)

- 45 -

(HE DRAWS A
CIRCLE ROUND
A SELECTED PART
OF THE DOORS
WITH THE SONIC
SCREWDRIVER. TO
EVERYONE'S ASTONISHMENT
IT STARTS CUTTING
THROUGH THE METAL)

END of SC. 26

BREAK HERE - AND ON TO SC. 27 MONITOR INSERT

INSERT FOR SC. 27 - MONITOR IN STUDIO

LOCATION Q

91) 2 (P)
LS DOOR INTERIOR

(DOCTOR WHO
CAN BE SEEN
AT WORK ON
THE MONITOR.)

END of INSERT FOR SC. 27 MONITOR

BREAK HERE

- 45 -

29. EXT. BUNKER. DAY. (OB)

LOCATION Q

92) 1
GROUP by Doors

(DOCTOR WHO
STOPS HIS CUTTING.
HE FEELS, THE
DOORS)

DOCTOR WHO: They're opening!
Back, everybody, back.

BRIGADIER: Maybe they're going
to surrender.

DOCTOR WHO: I very much doubt it.
Get your men back, Brigadier, if
you don't want them killed!

93) 2
LS DOORS/WOODS

(THE BRIGADIER
SIGNALS HIS MEN
TO MOVE BACK -
TOWARDS WOODS. /

94) 1
LS DOORS

THE DOORS START
TO OPEN.

THE ROBOT STANDS
THERE.

GUN IN ITS HANDS. IT
STEPS OUT. THE
DOORS CLOSE BEHIND
IT. /

95) 2
MLS SOLDIER

THE LAST MAN
TO PULL BACK IS
STILL QUITE CLOSE
TO THE DOORS.

WHEN THE ROBOT
EMERGES HE
SPINS ROUND AND
OPENS FIRE AT IT. /
THE ROBOT LEVELS
THE GUN, THERE IS
A FLASH AND AN
ELECTRONIC SHRIEK. /
THE SOLDIER GLOWS
AND VANISHES.)

96) 1
MS ROBOT

97) 2 / LOCKED OFF / (P)
MS SOLDIER - He glows
and vanishes

END of SC. 29

PROJECT NO. 02344/7045

O.B. SCRIPT
Colour BBC-1

DOCTOR WHO

SERIAL 4A

by

TERRANCE DICKS

EPISODE FOUR

DM

SC. 1 - EPISODE 4 (CONT)

LOCATION P

98) 2
MS BRIGADIER

BRIGADIER: (GRIMLY) I've brought
along something to deal with it.

PAUSE

LOCATION M

99) 1 /LOCKED OFF/
LS

(HE WAVES A
SIGNAL. A
TANK LUMBERS
SLOWLY TOWARDS
THE ROBOT.

BREAK

100) 2
MS ROBOT LOC.M

THE ROBOT RAISES
THE LASER GUN
AND FIRES AGAIN./

101) 1 /LOCKED OFF/ (P)
LS

THE TANK, TOO,
GLOWS BRIGHTLY,
AND THEN VANISHES./

102) 2
LS ROBOT

THE ROBOT STANDS
MENACING THE
SOLDIERS. IT
SPEAKS IN A GREAT
BOOMING VOICE)

ROBOT: Go! Go now, or I shall
destroy you all!

END of SC. 1 (EP.4)

BREAK HERE

INSERT FOR SC. 2 - MONITOR IN STUDIO

LOCATION Q

103) 2 (P)
High LS SCENE

(MISS WINTERS,
JELICOE AND
KETTLEWELL ARE
WATCHING THE
SCENE ON A
MONITOR.

END of INSERT FOR SC. 2 MONITOR

BREAK HERE

7. EXT. WOODED AREA. DAY. OB.
LOCATION P (*on Hillside*)

104) 1
LS ROBOT seen past
BRIG/DR

(THE BRIGADIER,
AND DOCTOR HAVE
WITHDRAWN TO A
SAFE DISTANCE.
THEY ARE WATCHING
THE ROBOT AS IT
PATROLS THE
ENTRANCE TO THE
BUNKER)

105) 2
M 2sh BRIG/DR

BRIGADIER: What's the range and
power of that weapon, Doctor? /

DOCTOR WHO: Power - more or less
unlimited... Range, well, it could
drill a hole in the surface of the
moon.

BRIGADIER: And knock out anything
we send against it?

106) 1
MLS ROBOT

(THE DOCTOR NODS)/

107) 2
M 2sh BRIG/DR

DOCTOR WHO: Yes - well it's no use
standing here is it? Brigadier, you
prepare your men for an attack on the
Robot. See if you can draw it away
from the door. Then I'll slip behind it
and finish cutting through the lock.

BRIGADIER: We don't stand much
chance you know, Doctor.

DOCTOR WHO: I know. But we have to
try.

(Brigadier looks at him and nods
Accepting the risk)

-7- Brig: Right. We'll count you
as long as we can.

① Bunker (Doors Shut)

② Robot + Gun.
108) 2 - W/s on 2 - Brig/Dr.
- Break -

M 2sh BRIGADIER/DR

9. EXT. WOODED AREA. DAY. (O.B.)

LOCATION P

(SUDDENLY THE DOCTOR
POINTS)

DOCTOR WHO: Look. The doors!

109) 1
LS DOORS
Zoom in to MS SARAH

CUT TO THEIR POV,

BEHIND THE ROBOT THE
MASSIVE MAIN GATES
ARE OPENING)

DOCTOR WHO: Sarah. She's escaped!

(SARAH APPEARS
THROUGH THE MAIN DOORS)

END of SC. 9

BREAK HERE

10. EXT. BUNKER. DAY. (O.B.)
LOCATION Q

110) 1
MS ROBOT

111) 2
MS SARAH past Robot

(THE ROBOT ROUNDS ON /
SARAH, AIMING IT'S GUN.

HARRY AND KETTLEWELL
CAN BE GLIMPSED IN THE
DOORWAY BEHIND HER)

(1 next)

(ON 2)

SARAH: Please, don't shoot. I'm no danger to you.

ROBOT: You must go. The soldiers must go.

112) 1 SARAH: You've got to let them in there./
MCU ROBOT

113) 2 ROBOT: They are enemies of the human race./
MCU SARAH

114) 1 SARAH: They are the enemies - in there. They want to start an atomic war, kill millions of people./
MS ROBOT

(THE ROBOT SHOWS
SIGNS OF CONFUSION.

See TROUPS in bg

THE DOCTOR, THE
BRIGADIER AND HIS MEN
BEGIN TO ADVANCE)

115) 2 ROBOT: Go, or I will shoot. I must shoot!/
CU SARAH

116) 1 (SARAH DOESN'T MOVE)
CU ROBOT

Pan to CU GUN

I must destroy you.

117) 2 (IT RAISES THE GUN
JUST AS KETTLEWELL/
3sh SARAH/KETTLEWELL/
HARRY EMERGES FROM THE
DOORS.

HARRY IS BEHIND HIM)

(1 next)

K.W.

(ON 2)

- 12 -

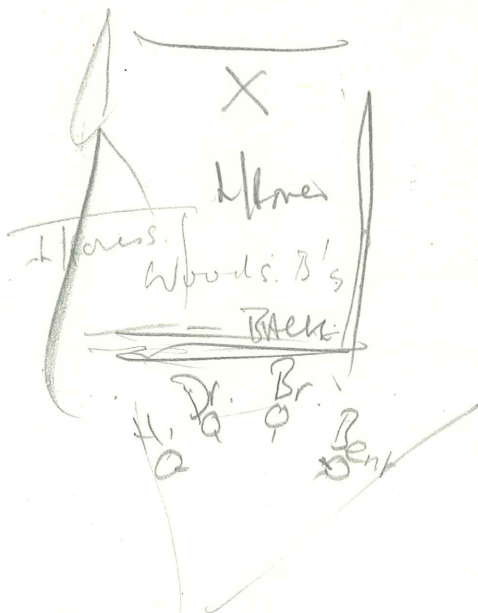
KETTLEWELL: No, don't! She was
telling ...

- 118) 1 HARRY: Professor! Look out!
CU GUN ----- BREAK
- 119) 2 LOCKED OFF (P) (THE ROBOT HAS ALREADY
MS KETTLEWELL FIRED.

KETTLEWELL IS BLOWN
TO THE GROUND.
HE GLOWS AND VANISHES. BREAK
- 120) 1 -----
MCU ROBOT THE ROBOT GIVES A CRY
OF ALMOST HUMAN AGONY)
- 121) 2 ROBOT: I have killed the one who
MLS ROBOT created me.
- 122) 1 (THE ROBOT HURLS THE
BRIGADIER etc GUN DOWN, AND CRASHES
Pan them to DOORS TO THE GROUND.
- 123) 2 THE BRIGADIER AND DOCTOR
CU GUN (ON Sound) RUSH INTO THE BUNKER
Pan up with BENTON SO DO HARRY AND SARAH.
to DOORS (picks up Weapon) BENTON, IN PASSING SCOOPS
UP THE DISINTEGRATOR GUN)

END of SC. 10

- 12 -



15. EXT. WOODED AREA. DAY. (O.B.)

LOCATION P

124) 2
CU BRIGADIER

(THE BRIGADIER IS
WITH HARRY, THE
DOCTOR, AND
BENTON)

125) 1
MS GROUP
HARRY/DR/BRIG/BENTON

BRIGADIER: Vanished? How can they
have vanished?/

BENTON: We were all pretty busy
inside sir - mopping up the rest of
that Thinktank lot. We noticed the
Robot was gone when we came out and
everyone assumed someone else had
got it.

(2 next)

(ON 1)

DF

DOCTOR WHO: And Sarah?

BENTON: Thought she'd just gone home ... /

126) 2
CU DOCTOR

DOCTOR WHO: So nobody connected the vanishing of Sarah with the vanishing of the Robot. /

127) 1
2sh DR/BRIGADIER

BRIGADIER: You're sure there is a connection?

DOCTOR WHO: Oh I think so, don't you?

HARRY: Why Sarah?

Tighten to CU DR

DOCTOR WHO: The Robot killed Kettlewell, remember, the man who created it. It must be in a state of tremendous emotional shock. What more natural than that it should turn to the one person who ever showed it kindness?

Pan to CU BRIGADIER

128) 2
3sh DR/BRIGADIER/
BENTON

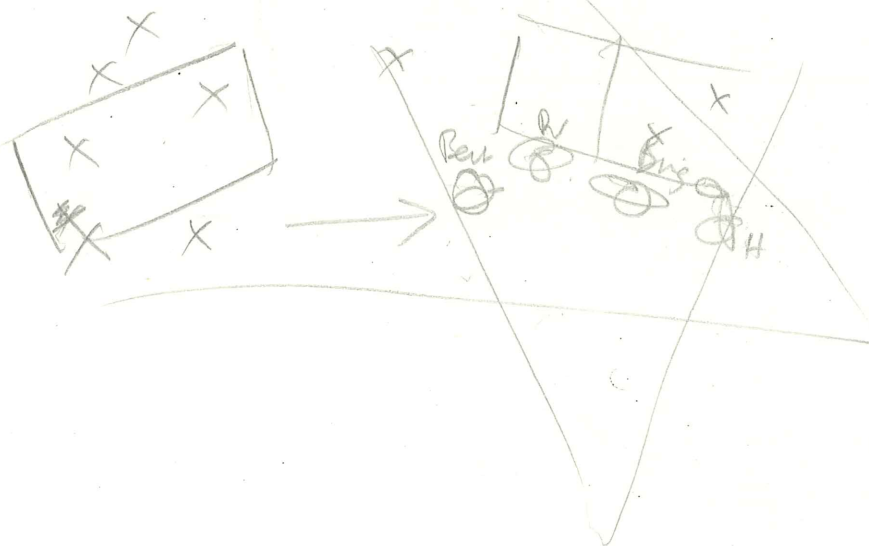
BRIGADIER: Psha! / Benton, keep looking.

BENTON: Sir!

/PAUSE/ and on to SC.17

DF

- 20 -



17. EXT. WOODED AREA. DAY. (O.B.)
LOCATION P

129) 1
MLS BENTON

(THE DOCTOR, HARRY
AND THE BRIGADIER
STILL WAITING,
BY THE VEHICLES.

Pan him to GROUP

BENTON APPROACHES
AND THEY ALL
LOOK UP EAGERLY)

130) 2
M 2sh DR/BRIGADIER

BENTON: Still nothing. We're
spreading the search radius wider
and wider, sir, but - (SHRUGGING)
the bigger the area to cover, the
harder it gets./

(1 next)

- 20 -

DF

(ON 2)

- 21 -

DOCTOR WHO: Something else we haven't thought of - what are we going to do when we find it?

BRIGADIER: Yes ... you know, just once I'd like to meet an alien menace that wasn't immune to bullets.

131) 1
GROUP

(BENTON, ABOUT TO
LEAVE, PAUSES)/

BENTON: Excuse me, sir?

BRIGADIER: Well, Benton?

BENTON: When Professor Kettlewell was here - talking to Miss Smith, he said the Robot was made of some kind of 'living metal'. He even said it could grow ...

DOCTOR WHO: Did he now?

132) 2
CU DR

BENTON: And he was going on about some kind of 'metal virus' ... something that attacked the living metal.

133) 1
GROUP

DOCTOR WHO: In the same way that a disease attacked animal tissue./

BENTON: Well - something like that. Anyway, I just wondered ... (cont...)

(HE REALISES
THAT EVERY ONE
IS LOOKING AT
HIM)

(2 next)

- 21 -

DF

(ON 1)

134) 2

MCU DR

Widen to inc
BENTON/BRIGADIER

BENTON: (cont) Sorry. It's
probably a daft idea./

(THE DOCTOR CLAPS
BENTON ON THE
SHOULDER)

(1 next)

MR

(ON 2)

- 23 -

DOCTOR WHO: Brigadier, I must get to kettlewell's place at once. You find that Robot.

Let DOCTOR go

(THE DOCTOR JUMPS
INTO BESSIE)

BRIGADIER: (TO HARRY) Better go with him. Take this. *Keep in Rt Contact*

(~~THE BRIGADIER GIVES~~
~~HARRY AN RT~~)

BREAK

LOCATION M

135)

1

LS CAR in fg

Zoom into BUNKER

(HARRY JUMPS IN NEXT
TO THE DOCTOR, AND
THEY ROAR AWAY, R-L)

END of SC. 17

BREAK HERE

- 23 -

- 136) 2 [Match Studio] 19. EXT WOODED AREA. DAY.
M 2sh BRIGADIER/BENTON LOCATION P
(BRIGADIER AND
BENTON)
- 137) 1 BENTON: Look sir./
LS BUNKER
(CUT TO THEIR POV:
BUNKER DOORS
CLOSING A UNIT
SENTRY RUNS OUT)

END of SC. 19

BREAK HERE

22. EXT WOODED AREA DAY. (OB)
LOCATION P

138) 2
MCU BRIGADIER

(THE BRIGADIER IS
ON THE RT)

BRIGADIER: Sullivan, tell the Doctor
We've found it the Robot!

HARRY: (V.O. FILTER) Well done sir. STORM
Where is it?

MR

(ON 2)

- 28 -

BRIGADIER: In the Bunker. It's
shut itself inside - with Sarah!

END of SC. 22

BREAK HERE

AB

26. EXT. WOODED AREA. DAY. (O.B.)
LOCATION P

139) 2
M 2sh BENTON/BRIGADIER

(BENTON AND THE
BRIGADIER OBSERVING/
THE BUNKER DOORS.
THEY SEE THEM OPEN.

140) 1
LS DOORS ~~Captain~~ *Shut ready to open*

FOR A MOMENT
NOTHING HAPPENS.
THEN THE ROBOT
EMERGES, SARAH ~~(SARAH)~~?
FOLLOWING.

141) 2
MLS BRIGADIER/TROOPS

BRIGADIER: No one's to open fire
she may get a chance to get clear. BREAK

142) 2
MS SOLDIER

(WE CUT TO
A MAN WITH A
BAZOOKA, OR SOME
OTHER FORM OF LIGHT
ARTILLERY STANDING
READY. OTHER MEN
HAVE GRENADES.

143) 1
LS SCENE incl Brigadier

BREAK

AB

LOCATION Q

144) 1
M 2sh ROBOT/SARAH
Rotor. (No Weyra)

WE CUT TO THE
ROBOT, SEEN
OVER SARAH'S
SHOULDER, AS
SHE STANDS IN THE
DOORWAY)

Pan ROBOT R

ROBOT: Stay here.

(THE ROBOT MARCHES
STEADILY TOWARDS
THE SOLDIERS)

- DIRECTIONS FROM
TOP PAGE 33

----- BREAK HERE

(On to page 33)

145) 2
MCU SARAH in Doorway

BREAK

LOCATION P

146) 1
MS GROUP
ROBOT beyond

BENTON: It's going to attack us sir.
Shall we pull back?

Weapon in Landrover

Pan BRIGADIER to
Gun

(THE BRIGADIER LOOKS
ROUND, HARRIED.
THEN HIS EYE
FALLS ON THE
DISTINGUISHED GUN,
IN THE BACK OF THE
LANDROVER)

BRIGADIER: Yes of course! The
answer was here all along! We don't
need the Doctor's mumbo-jumbo!

147) 2
CU GUN

(THE BRIG GRABS THE
GUN AND ADVANCES
TOWARDS THE ROBOT.
HE AIMS THE GUN
AND FIRES.)

148) 1 /LOCKED OFF/ (P)
LS BUNKER + SARAH L

BREAK

149) 2
C 2sh BRIGADIER/BENTON
(reac)

THE ROBOT IS BATHED IN A
GOLDEN GLOW - TO BRIG'S AMAZEMENT
BEGINS TO SWELL IN SIZE. SOON IT'S
AN ENORMOUS SIZE TOWERING OVER THEM
LIKE A GIANT.

150) 1 /LOCKED OFF/
Low Angle TREETOPS

(INTERCUT THE PROCESS WITH
REACTION SHOTS)

BREAK

LOCATION Q

151) 1 /LOCKED OFF/ (P)
LS past SARAH fg R

(CUT TO OVER-SHOULDER SHOT
OF SARAH (DOUBLE) LOOKING
AT THE ROBOT.
IT IS NOW SO LARGE THAT ONLY
ITS LEGS ARE IN FRAME.)

152) 2
CU SARAH

SARAH DECIDES TO
MAKE A DASH FOR IT. /

153) 1 /LOCKED OFF/ (P)
SARAH runs twds Woods
R of frame

SHE STARTS RUNNING
TOWARDS THE UNIT
TROOPS.)

BREAK

154) 1 /LOCKED OFF/
LS SARAH running - she
falls to cam (L of frame)

LOCATION P

CUT TO LONG SHOT
OF SARAH (DOUBLE)
RUNNING ACROSS TOWARDS THE
WOODLAND. SHE
TRIPS AND FALLS)

END of SC. 26

/BREAK HERE/

155) 2 /LOCKED OFF/ (P)
MCU SARAH
(L of frame)

27. CSO.SHOT:

LOCATION Q

(THE GIANT ROBOT
PURSUING SARAH
TO THE WOODED *Towards Cam.*
AREA)

END OF CSO for SC. 27

/BREAK HERE/

156) 1 /LOCKED OFF/ (P)
Very high LS SARAH
L of frame - on
Tower above Pool

28. INT. FOR EXT. SECTION OF WOODS. DAY.
(C.S.O. SHOT.)

(HIGH ANGLE SHOT
OF SARAH,
AGAINST AN
EXPANSE OF WOODLAND
LOOKING UP IN TERROR.

/BREAK/

157) 2
Wide Big Shot for
pick-up

A GIANT METAL
HAND REACHES DOWN
FOR HER)

158) 1
MLS GRASS bg

/BREAK/

159) 1
CU SARAH quickly rising
Handheld

END OF CSO for SC. 28

29. EXT. THINKTANK. DAY. (OB)
(C.S.O. SHOT)

160) 1 (P)
CHERRY PICKER
LS TREETOPS
Pan to House

LOCATION L (Steps)

BREAK

161) 1 LOCKED OFF
CHERRY PICKER
LS ROOFTOP

(WE SEE THE GIANT ROBOT
CARRY SARAH AND PERCH
HER ON A HIGH BUILDING)

N.B: DOUBLE THIS WITH COLOUR STILL

BREAK

162) 1 LOCKED OFF
CHERRY PICKER
MS ROOFTOP

END OF CSO for SC. 29

29A. EXT. WOODS/THINKTANK STEPS. DAY. (OB)
LOCATION P

163) 2
LS TROOPS, advancing
Downhill

*Big Hold you fire unit ordered.
E+OL*

END OF SC. 29A

BREAK HERE

30. GABE *Sarah on Sledge 3' 1/2nd.*

31. EXT. STEPS. (O.B.) DAY.
LOCATION L

164) 1
LS TROOPS on
Steps

(CUT TO BRIGADIER
AND HIS MEN ON
THE STEPS)

165) 2
MLS BRIGADIER/MEN

(1 next)

(ON 2)

BRIGADIER: She's out of the line of fire. Try the bazooka, and the grenades.

166) 1
LS TROOPS

(BENTON SIGNALS
THE SOLDIERS
TO OPEN FIRE,
THEY BLAZE AWAY
WITH THE BAZOOKA
AND HURL GRANADES)

167) 2
MCU BAZOOKAMAN

END OF SC. 31

BREAK HERE

168) 1 LOCKED OFF (P)
(From Steps)
EXPLOSIONS all round

32. C.S.O. SHOT.
LOCATION L

(THE ROBOT TURNS
TOWARDS THEM BY HOUSE)

END OF CSO for SC. 32

BREAK HERE

169) 1
High LS 'BESSIE'
L - R

33. EXT. COUNTRY ROADS. DAY. C.R.
LOCATION J

(THE DOCTOR AND
HARPY DRIVING
ALONG IN BESSIE)

END OF SC. 33

BREAK HERE

(CSO Backgrounds)

34. MODEL SHOTS
LOCATION L

170) 1 /LOCKED OFF/
Low Angle LS of HOUSE

(MONTAGE SEQUENCE
SHOWING AS MUCH OF
RAMPAGE AS POSSIBLE.

BREAK

LOCATION A/L

171) 2 /LOCKED OFF/ (P)
VLS Front of HOUSE/
STEPS
SOLDIERS in bg

EXPLOSIONS ROUND IT
STUDIO: HANDFUL OF
ACTION- MEN SCATTER

USING REAL PEOPLE
IN CONJUNCTION WITH
THE ROBOT - ENLARGED by CSO.

BREAK

172) 1 /LOCKED OFF/
LS SOLDIER falling,
flattened

AND THE ROBOT IN ITS
ACTUAL SIZE WITH MODEL CARS
BUILDINGS OR PEOPLE.

BREAK

173) 1 /LOCKED OFF/
CHERRY PICKER
High Shot of TROOPS

WE SEE THE GIANT ROBOT
ADVANCING, IGNORING THE
SHOTS. A CLOSE SHOT OF
SOLDIER FLEEING FROM FOOT,
OR GIANT HAND.

BREAK

174) 2 (P)
LS TROOPS on Steps
falling back

BREAK

LOCATION D3 (Hall Huts)

175) 1 /LOCKED OFF/
CS TROOPS fleeing

BREAK

LOCATION L

176) 2 /LOCKED OFF/
LS TREETOPS etc

BREAK

177) 2 /LOCKED OFF/
Low LS up ROAD

WE SEE ROBOT STAMP ON A
LANDROVER AND DESTROY
PART OF A BUILDING.

BREAK

LOCATION D3 (Hall Huts)

178) 1
CHERRY PICKER
V. high LS of the
RETREAT to Woods

THE BRIGADIER AND HIS
MEN PULL BACK DEFEATED.)

END OF SC 34

BREAK HERE

35. EXT. WOODED AREA. DAY. (O.B.)
LOCATION D2 (*Woods look at Wood Huts*)

179) 1 LOCKED OFF (P)
LS HUTS

(THE DOCTOR AND HARRY
DRIVE UP TO THE AREA.

180) 2
M 2sh DOCTOR/HARRY

THEY LOOK OUT OF THE
CAR IN AMAZEMENT.

181) 1 LOCKED OFF (P)
Resume 176
THEY drive off

THEY DRIVE ON)

END OF SC. 35

BREAK HERE

Tonow Wed Pm - No - Setting.
9Am Thursday - everything
work up to 2100. Scheduled
Cliff Richards (Superman)
4na Crew.

- 37A -

~~Mon~~
Van Returns to Wood TV
4pm Tues.

Over Unit Trace Monday.
check KA.

LO 21

37. EXT. COUNTRYSIDE. (O.B.) DAY.

LOCATION D1 (trees & rds)

182) 1
LS 'BESSIE'
Pan to TROOPS

(THE DOCTOR DRIVES UP TO THE
POINT TO WHICH THE BRIGADIER AND
HIS MEN HAVE FALLEN BACK. HE GETS
OUT OF THE CAR)

183) 2
M 3sh
HARRY/DR/BENTON

DR.WHO: What happened? And where's
Sarah?

BENTON: She's safe enough -

BRIG: I gave it a blast with
the disintegrator gun.

BENTON: It left her on a roof.

DR.WHO: I see. Really, Brigadier,
you should be more carefull with your
toys. You gave it just the
infusion of energy it needed.

BRIG: (GRIM) I've called for
artillery and the RAF are on the
way.

DR.WHO: I hope none of that'll be
necessary.

(1 next)

(ON 2)

184) 1
LS CAR

(DOCTOR WHO GOES TO THE
BACK OF HIS CAR, TAKING
FROM IT A PLASTIC BUCKET
WITH A LID ON)

BRIG: What's that?

DR.WHO: Another piece of
brilliance from the
late Professor. One
that will solve our problem,
I hope. Wish me luck.

HARRY: I'll drive you Doctor.

185) 2
LS THEY drive off
BRIGADIER into CU

(HARRY GETS BEHIND THE
WHEEL, THE DOCTOR BESIDE
HIM WITH THE BUCKET)

BRIG: Doctor! Now just a moment!

(HARRY DRIVES OFF)

SARAH: (V.O.) (DISTANT) Help..!

BRIG: Oh...well, don't
just stand there, Mr. Benton.
You heard Miss Smith - go and
assist her.....

END OF SC. 37

BREAK HERE

38. C.S.O. SHOT (O.B.)
LOCATION D2 (Wooded Hrs.)

186) 1 LOCKED OFF (P)
LS twds Huts

(THE BRIGADIER'S
P.O.V. OF HARRY
DRIVING DR. WHO
TOWARDS THE
GIANT ROBOT)

186g
END of SC. 38

BREAK HERE

39. C.S.O. SHOT
LOCATION D3

187) 1
CHERRY PICKER
V. High LS P.O.V.

(THE DOCTOR'S CAR - 'BESSIE'
COMING CLOSER TO ROBOT .

BREAK

188) 1 LOCKED OFF (P)
(On Tower?)
High LS

A METAL HAND REACHES
DOWN TO GRAB IT AS
HARRY DRIVES BETWEEN
THE ROBOT'S LEGS.

BREAK

189) 1 LOCKED OFF (P)
(On Tower)
High LS reverse

BREAK

190) 2 LOCKED OFF
MS DR throws Bucket

THE DOCTOR DASHES THE
CONTENTS OF BUCKET AT
ONE GIANT FOOT, AND
HARRY TURNS CAR ABOUT + OFF)

END OF CSO for SC. 39

BREAK HERE

40. EXT. BUNKER AREA. DAY. (O.B.)
LOCATION D1 (x'nds)

191) 1
LS CAR
Pan to BRIGADIER

(HARRY DRIVES BACK
TO THE BRIGADIER)

BRIGADIER: What is that stuff?

(ON 1)

DOCTOR WHO: Some of Kettlewell's
metal virus in an active solution.

BRIGADIER: Will it work, now the
thing's that size?

DOCTOR WHO: Even faster, I hope!
Look!

END OF SC. 40

BREAK HERE - ON TO SHOT 195

41. MODEL SHOT.
LOCATION D3

192) 1 /LOCKED OFF/ (P)
LS HUTS

(THE ROBOT SEEN
AGAINST MODEL
BUILDINGS. A
BROWN STAIN IS
SEEN SPREADING
OVER THE ROBOTS
BODY FROM THE
FOOT UPWARDS.

AT THE SAME TIME
THE ROBOT BEGINS
TO SHRINK TO ITS
NORMAL SIZE)

192a. Bernie

END of CSO for SC. 41

BREAK HERE

42. EXT. WOODED AREA. DAY. (O.B.)
LOCATION D2 *Wood Hut.*

193) 2
CU DOCTOR

(REACTION SHOTS
OF THE DOCTOR
AND BRIGADIER
AND CO)

194) 1
Close GROUP sh

DOCTOR WHO: It's thrown the growth
mechanism into reverse./

/PAUSE - and on to SHOT 196 /

LOCATION D3

195) 1 /LOCKED OFF/ (P)
LS HUTS as Shot 192

(CUT TO ROBOT NOW
NORMAL SIZE. IT
STAGGERS AND
COLLAPSES)

----- BREAK
BACK TO SHOT 193

LOCATION D2

196) 1
LS - THEY leave shot R

(BENTON RUNS OFF.
THE DOCTOR AND THE
BRIGADIER WALK SLOWLY
UP TO THE ROBOT.

----- BREAK

LOCATION D3

197) 2 /LOCKED OFF/ (P)
High shot Road Surface
THEIR FEET enter

THEY LOOK DOWN AT IT.
IT IS CURLED IN A
FOETAL ATTITUDE. THE
BROWN STAIN MOTTLES
ITS SILVERY FORM)

198) 1
M 2sh BRIGADIER/DR

BRIGADIER: I'll have it taken away
and broken up. Just in case.

DOCTOR WHO: No need. Look!

199) 2 /LOCKED OFF/
Their P.O.V.
CLOSER shot of ROAD

43. C.S.O. SHOT

(THE ROBOT CRUMBLES TO DUST)

END OF SC. 42 (+ 43 CSO?)

BREAK HERE

PROG. TITLE "DOCTOR WHO" "ROBOT"				MUSICAL REQUIREMENTS				
Episode(s) / Sub. Title 4				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Proj. No(s) 2344/7045		Prod. Costing Wk(s)	Channel 1	Contracts Asst.: P. Mansfield Clark		S.204 S.H. *		
Dept. Drama Serials		Studio		Musical Instruments		E. G38 T.C.		1
Production day(s) and date(s) 6/7 June 74		Week(s)		Scene Master		128 Sc.Blk, T.C.		1
Filming date(s)		Week(s)		Music Adviser		4018 T.C.		1
				Music Library		3033 T.C.		1
				Sound Supervisor		4029 T.C.		1
				M.P.O. Tel.		5023 Ken.Ho.		1
Producer Philip Hinchcliffe		Room No. 505 Un	Building Union	Tel. Ext. 7766/4111		File Copy		1
Director						Date 20.12.74		*
Designer								

REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No. of Players	Conductor	Dudley Simpson	
Name of Orch. (or Assembler)		DUDLEY SIMS ON		PLACE		DATES and TIMES	
(a) Outside Rehearsals:							
(b) Studio Rehearsals:							
(c) Selective Pre-Recording (In Vision/Out of Vision)							
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)				T.M.S.		Monday 23rd December 2.30 - 5.30	

COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))				
STRINGS	WOODWIND	BRASS	PERCUSSION	VARIOUS
Leader	1	2	1	1
	(plays 3 instruments: clarinet, bass clarinet, tenor sax)	(French Horn each)	(Various percussion) Bass drum Tam Tam on stand 32" tymphany 28" tymphany Side drum on stand 2 cymbals on stand	(organ)

(Indicate which musicians are to double and on which instruments)	
Outside Requirements	Pre-Rec. and/or Tx. Studio Requirements
Chairs	
Music Stands (No. & Type)	
Conductor's Seat Desk	
Bass Stools	
Tuning Times	
Piano Supplier	
Choir Rostra	

Signed For Philip Hinchcliffe (Producer)	
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.	

STAFF CONTRIBUTIONS TO PROGRAMMES OUTSIDE NORMAL DUTIES

A. Application by Producer (to be submitted in advance)

From BARRY LETTS

To:—1. Peter Wineman

Dept. DRAMA SERIALS

~~XX~~ (A.A., Organiser or Prog. Ex. of Producing Dept.)

- *(a) I wish to use the undermentioned submitted material.
 *(b) ~~XXXXXX~~ I wish to commission the undermentioned material.
 *(c) ~~XXXXXX~~ I wish to engage the undermentioned member of staff as a performer as it is not practicable to obtain one from outside sources.

2.
3.
4.
5.

see
overleaf.
Note 1.

*Delete as inapplicable

6. Programme/Television Accounts

CARD CODE		Sc.	PROJECT NUMBER	NOM. A/C	COLS (16-31)	CONTRIBUTOR'S NAME AND INITIALS	NOT USED	PERFORMANCE DATE	NOT USED
1	2	3	4 - 12	13-15			62-63	64 - 68	69-70
P	6		02344/7042	103	SEE BELOW	XXXXXXXXXX TERRANCE DICKS	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
Accounts use								Accounts use	

Contributor's Designation and Department TERRANCE DICKS - FORMER SCRIPT EDITOR, SERIALS

Address to which cheque to be sent C/o Harvey Unna Agent

Title of Programme DR.WHO

Service BBC-1

Time

Reason for use of Contribution Intimate knowledge of the serials's history required for this particular script. (Changeover of principal character)

Nature of Contribution Four part Dr.Who story

Recommended Fee -

Date and time of programme Transmitting 1975

Date(s) and time(s) of rehearsal -

Date and time of pre-recording (if any) Weeks 21/23

Date and time of repeat (if any) -

Service -

Length of contribution 4 x 24'

Length of Programme 24'

Date 107th June

Signature B. Letts

(Producer)

IMPORTANT: All details must be entered otherwise incorrect or delayed payment may result. Parts C and D must be completed before this form is passed to the contributor's A.O. or Pers. O.

B. To be completed by Contributor's Administrative or Personnel Officer

(NOTE:—Sections A, C and D must be completed first)

Permission granted

- * The contribution is outside normal duties.
- * or The contribution qualifies for a plus payment of (see Note 2 overleaf)
- * or The contribution is within normal duties and so does not qualify for payment.

Fee of agreed

STAFF NUMBER		
16 - 24	25 - 31	
	B.	

Date

Signature

Designation

*Delete as inapplicable

P.T.O.

From: Visual Effects Manager.

Room No. &
Building:

217 Scenery Block. TC

Tel.
Ext.:

4634

date: 16th April 1974.

Subject: DR WHO 4A - FILMING AT WOOD NORTON.

To: Mr. Barry Letts, Producer.

Copy to: Head of Engineering Training,
Wood Norton.

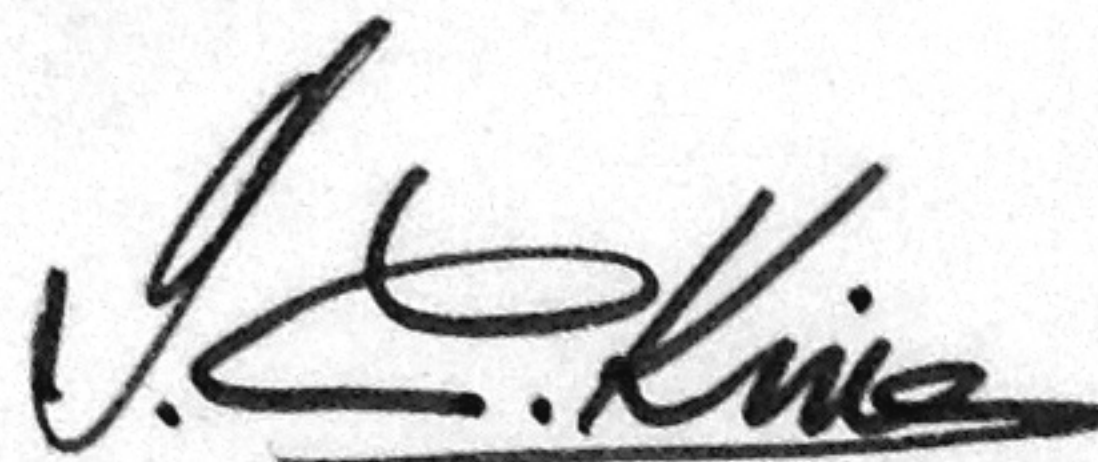
A/H. Tel.Des.S.

H.Tel.Des.G.

In checking the filming commitments for Dr. Who for Visual Effects, I noted that from 28th April to 3rd May, we would be operating in and around the BBC Engineering Training Department at Wood Norton, using pyrotechnics.

I checked with Mr. Duncan Enoch, Head of Engineering Training, Tech. Ops., to see that no high power transmissions would be taking place during our filming period. I took these steps because should such a transmission occur while we were using pyrotechnics there is a chance that a charge could be activated and fired. He assured me that no high power transmissions would take place during the visit of the Dr Who team.

This memo confirms our telephone conversation of 16th April.


(Jack Kine)

From: Acting Chief Assistant (Drama) to H.Sc. Des. Tel.

Room no & Building: 373 So. Bk. TC'

Ext: 2493/4

Subject: DR. WHO 4A. (STUDIO) EPS. 1 & 2. VTR: 21ST MAY, WEEK 21
EPS. 3 & 4. VTR: 4TH JUNE, WEEK 23.

Director: Christopher Barry
Designer: Ian Rawnsley

Date: 1st May

To: Barry Letts

Copies to:

George Gallaccio
Christopher Barry
Ian Rawnsley
Org. Drama Serials
O.A. Drama Serials
Script Editor
Sc. Des. Man.
Asst. Sc. Des. Man.
Asst. P.A. Servicing
P.A.(F.A.)
Asst. Production
Charles Carroll
Kenneth Lawson
AIC Scenery Bkgs.

Studio Weight Information

Asst. to H.S.M. Tel. (1)
Manager St. Ops.
Construction Org.
Vision Manager
Property Org.
Allocs. Org. Costume
Contracts Office
Frank Edwards
E.I.C. Elecs. H.S. Tel.
Ch. Asst. Film Ops.

SERIES SETS USED IN BOTH RECORDINGS

Unit H.Q. Doc's Laboratory and Corridor	230
Kettlewell's Lab. Int. (matching to O.B. ext.)	360

EXTRA SETS FOR EP. 1 & 2.

Int. Government Office	50
Int. Storeroom	125
Int. Vault	155
Int. Chamber's Office	80
Think Tank Workshop	300
S.R.S. H.Q. Lobby	100
	<u>1400 = man hour estimate</u>

Material Estimate: £950

Property Estimate: £600

I have discussed these figures with the Designer who says that he will do his utmost to keep the prop and material cost on Ep. 3 & 4 down in order to come within the original total allocation of £2300, but with O.B. and first studio materials money already spent or committed, I feel that he will need the extra in order to be able to prop the production adequately. (See totals page 2)

EPS. 3 & 4
SERIES SETS

Kettlewell's H.Q. Doctor's Lab.	(230)
Kettlewell's Lab.	(360)
S.R.S. H.Q. Lobby	(100)

NEW SETS

Bunker Control Room }	350
Bunker Storage Bay }	
S.R.S. Meeting Hall }	250
S.R.S. Back Entrance Int. }	
	<u>600 = man hour estimate</u>

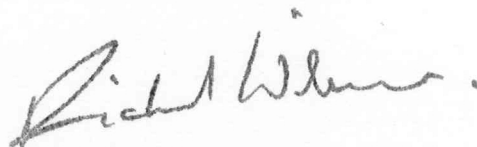
.... /

Material Estimate: £400

Property Estimate: £400

Totals including O.B. 2300 man hours (O.B. 300 man hours

Materials and props O.B. £2800 (O.B. costs £450)

A handwritten signature in dark ink, appearing to read 'Richard Wilmot', with a stylized flourish at the end.

HS

(Richard Wilmot)

From:

Barry Letts, Producer, Dr. Who

Room No. &
Building:

505 U. Hse

Tel.

Ext. 4111

date: 17th June

Subject:

OVERRUN

To:

H.Serials

Copy: Org.Serials,
C.A.Gen.D.G.Tel.

The recording of 'Dr. Who' Serial 4A - 'Robot' - Episode 4 on 7.6.74 overran by 35 minutes. This was due to the use of a new technique (combining previously recorded OB shots with Studio C.S.O. to make our Robot forty feet tall) which took longer than we anticipated. Although the show itself was completed, a number of these trick shots remain to be picked up at a later date. In my opinion, the results are remarkable; this is some of the best CSO we have achieved.

From Director CHRIS BARRY
Room No. 212 THEESHOLD Extn. 7721

Property & Drape Requirements

To Property Master T/C

Production DOCTOR WHO (OUTSIDE BROADCASTING LOCATION) "THE ROBOT"

Designer Ian Rawnsley Extn. 4838 Setting Date

Scenic Properties Buyer Bob Warans Extn. 2418 Studio Reh.

Reh. Room No. V.T.R. 22/5

Project No. 2344/7042

Ealing.

Location/Country
Worcestershire

Studio

For Property Master's use only

File O/K Paper colour X

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal.

Film Op. Sup. Eal.

Armourers ✓

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due 18 APRIL

Date Recd. 22 APRIL

Order No. H T/C

Period - England 1974

Please supply the following to be in Movement Control on Friday 26th April ready for loading at 0930 on Saturday 27th. April. Afterwards to travel to location BBC ENGINEERING TRAINING SCHOOL, WOOD NORTON, EVESEAM. WORCESTERSHIRE.

PROP VEE CLES: As separate memo sent 18/4/74 all to travel direct as schedule.

ARMOURERY

- | | | | |
|---|-----|----|---|
| H | 1. | 12 | Army issue Automatic rifle type (non pract) UNIT Soldiers |
| H | 2. | | Army service revolver and holster (For Brigadier) |
| H | 3. | 1 | Sub machine gun (Benton) f.p. blanks. |
| H | 4. | 6 | F. pract. (blanks) replacement guns as item 1 (UNIT soldiers) |
| H | 5. | 3 | Sub-machine guns with tri-pod mountings (for sandbag emplacement)
(These to double - also used in Pill-box positions supposed to be automatic firing emplacements - discuss with AFM and Designer F.P. Blanks) |
| H | 6. | 1 | Bazooka (F.P. effect firing) |
| H | 7. | 12 | Non-pract grenades |
| H | 8. | 12 | Armoury store boxes |
| H | 9. | | General dressing equipment for servicemen and emplacements |
| H | 10. | | Service revolver and holster for Lieutenant Harry Swann |
| | | | <u>General</u> |
| | 11. | | Blockade fencing (barbed wire simulated) |
| | 12. | | Pair wire cutters |
| | 13. | | Ball of chicken wire (Baracadas) |
| P | 14. | 6 | Security visitor pass disks with numbers on (as discussed) with safety pin fastening. |
| | 15. | 2 | Duplicating pad/books for Guards signature. |
| | 16. | 6 | Ball point pens |
| | 17. | 6 | Sharpened pencils |
| H | 18. | 1 | Telephone set and receiver for Guard hut (see des) |
| P | 19. | 1 | Visitor's pass 4" x 3" for Sarah |
| | 20. | | Shorthand note book (Sarah) |

cont...

From Director
Room No. 212 Thresh. Extn. 7721

CERIS BARRY

Property & Drape Requirements

To Property Master T/C

Production DOCTOR WHO (O.B.) THE ROBOT Filming Date

Designer Extn. Setting Date

Scenic Properties Buyer Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.

Ealing.

Location/Country

Studio

For Property Master's use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eel.

Film Op. Sup. Eel.

Armourers ✓

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

P.C.

P/C

P.C.

P/C

T/C

P.C.

P/C

H

T/C

H

H

H

H

97833

P.C.

P/C

T/C

T/C

H

P.C.

P/C

21. 6 yds White fablon

22. 6 Yds Black fablon

23. Pair scissors

24. ~~Sandbags~~ (see des)

25. Plastic bucket with lid (to hold Robot chemical)

26. Chains for gates (see des) + PADLOCK & KEY.

27. ~~12 Cardboard box files~~

28. 3 Clip boards and papers

29. 1 Shop window type Male dummy (tall as poss. 6')

30. Pair military binoculars in case (Brigadier)

31. Brief case

32. 6 Crates (outside Kettlewell's lab) (robot to throw!) (PLYWOOD)

33. Roll tough green cord

34. 4 Hanks sash line

35. Reel fishing line

36. 2 Military Police revolvers with holsters and Belts.

36A: 2 LARGE PADLOCKS & KEYS.

Page 2

Schulman
X:- 2418

Gail Wiley

Property & Drape Requirements

From Director Christopher Barry
Room No. 212 TH Extn. 4114/7721

To Property Master T/C

Production DR. WHO Filming Date 28/4 - 2/5

Designer Ian Rawnsley Extn. 4838 Setting Date

Scenic Properties Buyer R WARANS Extn. 2418 Studio Reh.

Reh. Room No. (V.T.R. 22/5)

Order No. H T/C ZERO DELIVERY/COLLECTION DATE

* LOCATION - Engineering Training School, Evesham, Worcester

Designer's dressing props

	H	501	24 laurel bushes various sizes from 4' to 9' high (all on bases to stand)
	H	502	6 small trees 3 off larch 3 off fir trees 10'0" high
	H	503	4 off ventilator outlet heads (type used to ventilate underground shelters)
	H	504	25 sq. yds. grass turf (good condition)
	H	505	6 bags peat (large)
	H	506	6 cork chips (large) (bags)
	H	507	4 - 1'0" dia. valve wheels
	H	508	quantity of chains
97833	H	509	12 large wooden crates
	H	509A	6 BUILDERS PLANKS
97833	H	510	12 small wooden crates
	H	511	6 tarpaulins (large and med.)
	H	512	6 doz. sandbags (type used for wartime)
	H	513	barbed wire (plastic) on wooden drums (military type)
97830	H	514	12 - 40 gal. red & white oil drums as road block (hired from Pinewood)
97830	P	515	2 balsa wood frontier barriers and swing arm (hired Pinewood)

* NOTE - Pinewood items contact:- Cliff Cully, Pinewood studios

ALL ITEMS DWS -

97830	H	516A:-	6 OFF ROAD MENDERS TRIPODS.
97830	H	516B:-	12 ROAD - UP CONES.

Project No. 2344/7042/5 For Snr. Asst. Props. (Alloc) use only

Ealing.

File 0/F Paper colour Y

Location/Country *

Studio

Copies to

Director (3)	✓	Night Manager (Scenic Servicing)	
Designer	✓	Hired/Movement (2)	
Scene Master (4)	✓		
Scenic Prop. Buyer	✓		
Snr. Asst. Properties (5)	✓	Memos to	
Petty Cash	✓	T.O.M.	
Booking Clerk	✓	Catering	
Designer Eal.		Sound Maintenance	
Film Op. Sup. Eal.		H/Engineers	
Armourers	✓	H/Electricians	

Date Due 18 APRIL

Date Recd. 17 APRIL

Bob Warans
Ext 2418

~~12 - 6' high chain link fencing~~

Property & Drape Requirements

From Director Christopher Barry
Room No. 202 TH Extn. 4114

To Property Master T/C

Production DR. WHO Series 4A Eps. 1 & 2 Filming Date

Designer Ian Rawnsley Extn. 4838 Setting Date *d/n 20.5*

Scenic Properties Buyer Extn. Studio Reh.
ROBERT WARREN 4220

Reh. Room No. V.T.R. 21/22 May

Order No. H T/C ZERO DELIVERY/COLLECTION DATE *17.5*

Project No 2344/7042-5
Ealing.
Location/Country
Studio T03

For Snr. Asst. Props. (Alloc) use only

File *O/F* Paper colour *G*

Copies to
Director (3) ✓
Designer ✓
Scene Master (4) ✓
Scenic Prop. Buyer ✓
Snr. Asst. Properties (5) ✓
Petty Cash ✓
Booking Clerk ✓
Designer Eal. ✓
Film Op. Sup. Eal. ✓
Armourers ✓
Night Manager (Scenic Servicing)
Hired/Movement (2)
Memos to
T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due *9/5*

Date Recd. *14/5*

Page 1

Designer's dressing props

Doctor's Lab. (Unit H.Q.) KEEP FOR SERIES

H	501	3 work benches 6' x 3'
H	502	selection futuristic tools and equipment
H	503	3 pendant lamps F/P
H	504	2 stools
<i>8.19</i> H	504	2 x P. TABLE (SCENIC)
T/C	505	3 fire extinguishers - modern metal <i>(N/P)</i>
H	506	1 wall chart
H	507	locker unit
H	508	water dispenser and cups
H	508A	1 LARGE DOUBLE DOOR GREY CUPBOARD
T/C	509	3 rubbish baskets

Think Tank Workshop (Ep. 1 & 2 only)

H	510	1 large laboratory bench + STOOL
H	511	1 step ladder with platform at top - 8' high.
H	512	1 white roller blind 7'6" x 10'0" drop
H	513	quantity of conduits & switches

Property & Drape Requirements

From Director

Room No.

Extn.

To Property Master T/C

Production

DR. WHO Eps. 1 & 2

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

21/22 May

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal.

Film Op. Sup. Eal.

Armourers ✓

Night Manager (Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

Page 2

Kettlewell's Laboratory - (Keep series)

SWIVEL

H	514	1 small desk and chair and lamp
H	515	2 benches (lab. type) — <u>STOOL</u>
H	516	dressing for same (plastic type lab. equipment)
H	517	1 small rug 8' x 4'
H	518	1 venetian blind 2'6" x 3'0"
H	519	12 assorted wooden packing cases
H	520	1 block & tackle with chains
H	521	2 large benches
H	522	3 items engineering equipment
H	523	6 hanging lamps F/P
T/C	524	3 wall fixing fire extinguishers
H	525	quantity of fuse boxes & conduits
H	526	1 wall mounted phone (<u>BLACK</u>) N/P.
H	527	1 SMALL DOUBLE DOOR STEEL CUPBOARD
H	528	12' LENGTH 3" dia: plastic pipe + clips
H	528 ^A	2 WALL CHARTS HUMAN BODY

Property & Drape Requirements

From Director

Room No.

Extn.

To Property Master T/C

Production

DR. WHO Eps. 1 & 2

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

21/22 May

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3)

✓

Designer

✓

Scene Master (4)

✓

Scenic Prop. Buyer

✓

Snr. Asst. Properties (5)

✓

Petty Cash

✓

Booking Clerk

✓

Designer Eal.

Film Op. Sup. Eal.

Armourers

✓

Night Manager

(Scenic Servicing)

Hired/Movement

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

Page 3

Chamber's Office - (Once only)

H	529	1 desk & chair
H	530	desk dressing & lamp & telephones - RED/BLACK/GREY N/P
H	531	1 carpet 12' x 10'
H	532	1 chandelier & wall switch (PLASTIC)
H	533	bolts for doors + 2 MORRICE LOCKS + KEYS
H	534	1 small filing cabinet
H	535	2 OIL PAINTINGS

Store Room Interior - (Once only)

H	536	1 wall phone (VERY TATTY - BLACK) N/P
H	537	1 chair
H	537A	1 HANGING LAMP
T/C	538	large quantity of shelf dressing ie:- plastic spare part containers & file boxes etc.
H	539	12 CLIP BOARDS

Vault Interior - (Once only)

H	540	1 large metal casket
H	540A	3 BULKHEAD LIGHTS

Property & Drape Requirements

From Director
Room No.

Extn.

To Property Master T/C

Production DR. WHO Eps. 1 & 2

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

21/22 May

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal. ✓

Film Op. Sup. Eal. ✓

Armourers ✓

Night Manager
(Scenic Servicing)

Hired/Movement (1)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

Page 4

S.R.S. Lobby (Eps. 2, 3, & 4) (Keep series)
 540B 1 SMALL OAK TABLE
 541 1 med. oak table & chair
 T/C 542 2 radiator S D.W.S.
 T/C 543 1 fire extinguisher wall type
 H 543A 2 EXIT SIGNS
 ALL ITEMS D.W.S.
 H 543B 1 FIRE EXIT SIGN
 T/C 543C 1 BLACK N/P DESK TELEPHONE

JSN 14th May

Bob Warren

EXT 4220

Property & Drapery Requirements

From Director Chris Barry
Room No. 202 TH Extn. 4114

To Property Master T/C

Production DR. WHO PS. 3 & 4

Designer Ian Rawnsley Extn. 4838

Scenic Properties Buyer R. Wainman Extn. 4220

Reh. Room No. V.T.R. 6th-7th June

Project No. 2344/7047-4
Ealing.
Location/Country
Studio TC3

For Snr. Asst. Props. (Alloc) use only

File O/F Paper colour 9

Copies to
Director (3) ✓
Designer ✓
Scene Master (4) ✓
Scenic Prop. Buyer ✓
Snr. Asst. Properties (5) ✓
Patty Cash ✓
Booking Clerk ✓
Designer Eal. ✓
Film Op. Sup. Eal. ✓
Armourers ✓

Night Manager (Scenic Servicing) ✓
Hired/Movement (2) ✓

Memos to
T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due 24/5

Date Recd. 24/5 3/6

Order No. H T/C ZERO DELIVERY/COLLECTION DATE

DESIGNER'S DRESSING PROPS

Page 1

Kettlewell's Laboratory & Workshop -(Keep Series)

- (H) 501 1 small desk and chair and lamp
- (H) 502 2 benches (lab. type)
- (H) 503 dressing for same (plastic type lab. equipment)
- 504 1 small box 8" x 4"
- T/C 505 1 venetian blind 2'6" x 3'0" NO 142 ✓
- (H) 506 12 assorted wooden packing cases
- (H) 507 1 block & tackle with chains
- (H) 508 12 large benches
- (H) 509 3 items engineering equipment
- (H) 510 6 hanging lamps F/P
- T/C 511 3 wall fixing fire extinguishers
- (H) 512 quantity of fuse boxes & conduits
- (H) 513 1 wall mounted phone
- (H) 514 1 PERSPEX TELEPHONE HOOD
- T/C 515 2 BLACK SWIVEL STOOLS NO 42 ✓

Doctor's Lab. & Corridors - Keep Series

- (H) 516 3 work benches 6' x 3'

Property & Drapery Requirements

From Director
Room No.

Extn.

To Property Master T/C

Production

DR. WHO EPS. 3 & 4

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

6th-7th June

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

For Snr. Asst. Props. (A110c) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Scens Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal. ✓

Film Op. Sup. Eal. ✓

Armourers ✓

Night Manager
(Scenic Servicing) ✓

Hired/Movement (2) ✓

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Doctor's Lab. & Corridors cont.....

Page 2

- (H) 517 selection futuristic tools and equipment
- (H) 518 3 pendant lamps F/P
- (H) 519 2 stools
- T/C 520 3 fire extinguishers - modern metal

~~521 wall chart~~

- (H) 522 locker unit
- T/C 522A 1 HAT & COAT STAND NO 6 ✓
- ~~523 water dispenser and cups~~

- T/C 524 3 rubbish baskets

S.R.S. Lobby - Keep Series

- T/C 525 1 med. oak table and chair NO 48 ✓
- T/C 525A 1 SMALL OAK TABLE NO 49 ✓
- T/C 526 3 radiator NOS ✓
- T/C 527 1 fire extinguisher wall type (as before)

S.R.S. Meeting Hall - Once Only

- H 528 5 x doz. stacking chairs
- T/C 529 1 med. oak DWS
- T/C 530 3 chairs to match above DWS
- H 531 4 wall lights
- H 532 3 light switches
- 533
- 534

Property & Drapery Requirements

From Director
Room No.

Extn.

To Property Master T/C

Production DR. WHO EPS. 3 & 4

Filming Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

6th-7th June

Project No.

Ealing.

Location/Country

Studio

For Snr. Asst. Props. (Alloc) use only

File

Paper colour

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Est.

Film Op. Sup. Est.

Armourers ✓

Night Manager
(Scenic Servicing) ✓

Hired/Movement (2) ✓

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

Bunker - Once Only

Page 3

H

535

2 consoles

H

536

1 black console with key board

H

537

3 light panels

H

538

1 computer

H

539

3 computers - Hire Cliff Culley

H

540

3 chairs

H

541

1 countdown clock

H

542

3 large wheels

H

543

6 wall lights

H

544

3 packing cases

H

545

3 chairs

H

546

electric Duoting

T/C

547

4 SINGLE MATTRESSES (FOR STUNT MAN)

ALL ITEMS D.W.S.

CPL

3.6.74.

Bob Warren
EXT 4220

From: Barry Letts, Producer, Dr.Who Date: 9th July 1974

Room: 505 Union House

Subject: STOCK BACKINGS

To: General Manager Scenic Servicing Copy: H.Tel.Des.Grp.,
H.Des.Tel.,
H.Studio Ops.

When I was directing Dr.Who ZZZ, ('Planet of the Spiders') I found my designer, Rochelle Selwyn, almost in tears over the condition of the stock painted cloth - an exterior of trees and so on - used as backing to some windows. It was indeed very poor, appearing to be old, wrinkled and torn in places. We had to hide its worst features as best we could by the judicious placing of greenery.

In our very next serial, 4A ('Robot') we had a PBU in a similar condition; cracked, torn and irreparably distorted by its having been rolled. The Director, Christopher Barry, had to change an appreciable number of shots to avoid seeing it.

Now, this memo isn't meant to be an attack on anybody (though Chris, Ian Rawnsley his designer and I were very hot under the collar at the time!). I know quite well that nobody in Design or Scenic Servicing would knowingly let such a situation arise. It seems therefore that there must be a hole in the system. Perhaps it should be somebody's responsibility regularly to review the condition of stock backings and have them replaced when they start to become tatty?

Not knowing the routine by which these things are organised, I'm not really competent to make suggestions. But if that hole does exist perhaps it should be plugged.

From: General Manager, Scenic Services.

Room No. &
Building: 370 Sc.Blk.TC.

Tel.
Ext.: 4296

date: 12th July 1974.

Subject: STOCK BACKINGS

To: Barry Letts.

copy to: H.Tel.Des.Grp.,
H.Des.Tel., H.S.O.Tel., H.C.Tel.
AiC Scenery Bookings.

Thank you for your memo which clearly illustrated a frustrating situation and I shall ensure that backings of this poor quality are withdrawn. Your assumption that this should be processed in this way is correct and we will 'plug the gap'.

Your other assumption that we automatically replace these backings is, unfortunately, not correct. 'Stock backings' so called are in fact backings which have been saved or salvaged from the Production that they were purchased for and we normally maintain this 'stock' of retained backings relative to the number of purchased backings. We have no funds to replace them when they are eventually worn out.



(Bert Wright)

From: Sarah, Sec.to Producer Dr.Who

Room No. &
Building: 505 Union

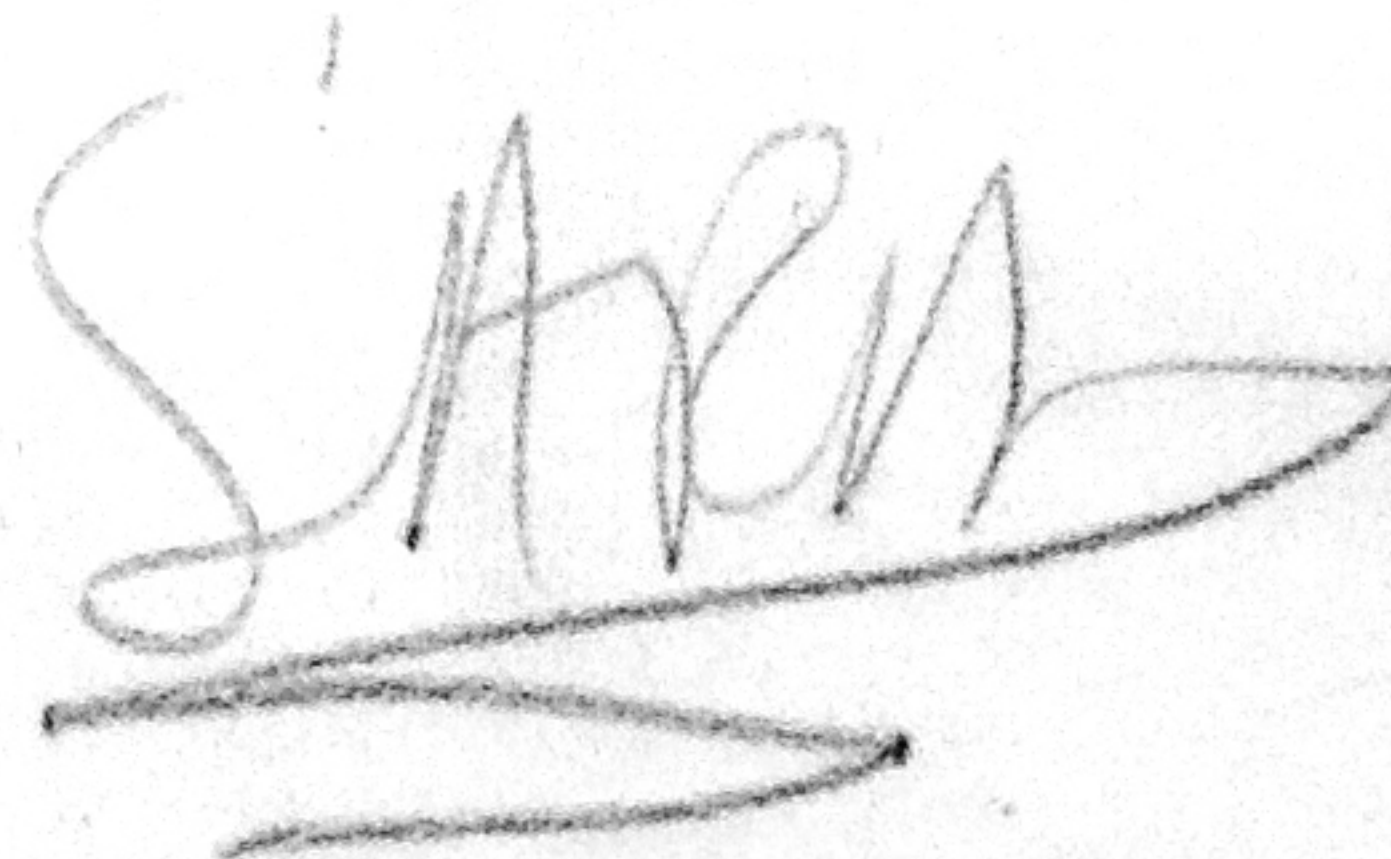
Tel.
Ext.: 4111

date: 14th Aug.1974

Subject DR.WHO 4A 'ROBOT'

To: Pauline.

Hello Pauline, Would you mind please booking Michael Kilgarriff and Lis Sladden for a full day in the Studio (TC3) on 11th October to finish off the above programme? If you remember, we didn't quite finish the damn thing so hopefully this is the end of it for you!

A handwritten signature in dark ink, appearing to read 'Sarah', with a long horizontal flourish underneath.

BRITISH BROADCASTING CORPORATION

TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE 01-743 8000 CABLES: TELECASTS LONDONPS4

TELEGRAMS: TELECASTS LONDON TELEX TELEX: 22182

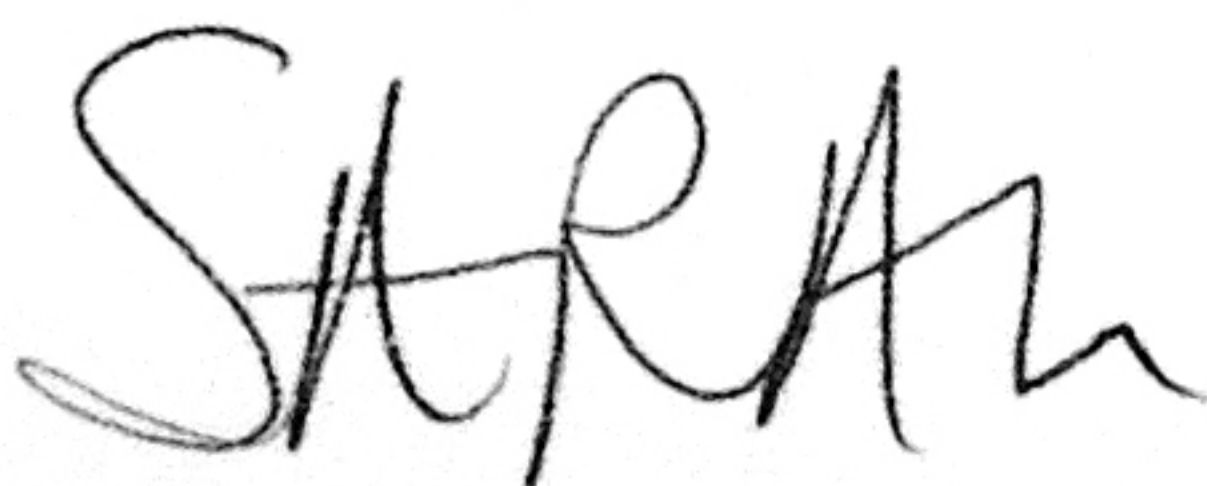
14th August 1974

Dear Christopher,

I hope you had a lovely holiday, and that you are well and rested. I have been told that the extra day in the studio to finish off 4A 'Robot' is to be on 11th October, TC3. Now I gather this is very near your Z Cars, so when you come back to us (the BBC) perhaps you can work your schedule out more fully! (By the way, Peter Wineman is fully aware that it is near your Z Cars.)

Looking forward to seeing you.

Love,




STUDIO MANAGEMENT DAILY REPORT

38908
Photo (Prod)

Programme Dr Who 4A Project No. 2344/1045 Studio TC 7
Producer Benny Leth F.M. Peter Gormley Date 28/10/74
Director Chris Perry T.M.1 Nigel Wright T.M.2 Harry Baker
Designer Graham Oakley Accidents YES/NO How Reported

No. of Cameras used on TX/Rec. <u>3</u>	Scheduled transmission length.....min.	Scheduled		Actual		Duration of Over-Run
		From	To	From	To	
TK or VTR Insert used <u>YES/NO</u>	Reh. without Cameras					
Recording <u>CONTINUOUS</u> <u>DISCONTINUOUS</u>	Overall Camera Rehearsal					
VT/ <u>c/6H7/95406</u>	Recording of inserts					
Rec. No. 35/	TRANSMISSION/RECORDING	1400	2100	1400	2230	25
16/						

Shot Nos. From To		Shot Nos. From To	
<u>RETAKE SUMMARY</u>		<u>RETAKE SUMMARY</u>	
<u>Rehearsal</u> <u>Reshoot</u>			
		No. of Planned Breaks.....	

REASON FOR LATE STARTS AND FINISHES

Complicated C.S.O.

FLOOR MANAGER'S REPORT

Set up

STUDIO DISMISSED AT 2225

Signature [Signature] (F.M.)

[Signature]
(DRAMA)

[Signature]
(A.H.S.M.2)

(A.H.S.M.1)

[Signature]
(H.S.M. TEL.)

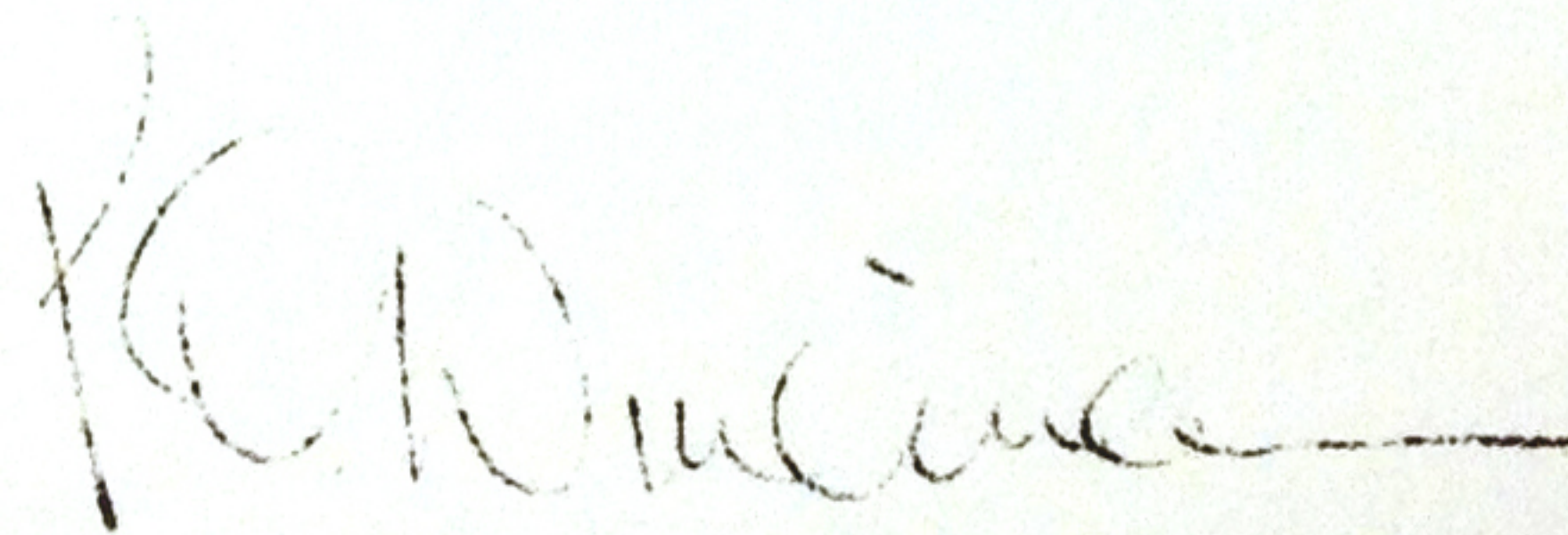
From: Organiser, Serials, Drama Television

Subject: LATE STARTS AND OVERRUNS

To :

(Title) **DR. WHO 4A**..... (Recording Date) **24.10.74**.....

I note from the studio log that the above programme had a late start/
overran its recording time by **25**.....minutes. Will you therefore
please write as soon as possible to Head of Serials, with copies to
C.A.Gen.D.G.Tel. and myself giving information about what caused the
delay?

A handwritten signature in dark ink, appearing to read 'Peter Wineman', with a long horizontal stroke extending to the right.

(Peter Wineman)

Barry Letts

505 Union House

4111

October 29th, 1974

OVERRUN : DOCTOR WHO 4A - OCTOBER 24th.

H. Serials

Copy to: C.A.Gen. D.G.Tel; Organiser, Serials

The recording of Doctor Who Serial 4A 'Robot' on 24.10.74 overran by 25 minutes. This recording consisted entirely of CSO sequences using a new technique. It was very difficult to estimate in advance exactly how long each set up would take. The results were in fact excellent.

Barry Letts.

Barry Letts

"DR WHO" 4A : EPISODE FOUR : 02344/7045

ADDITIONAL RECORDING DAY for CSO INSERTS INTO EPISODE FOUR

120	Scenery	£ 3. 00	+
-----	---------	---------	---

137	Visual Effects	60. 00	
-----	----------------	--------	--

£

DIRECTOR: CHRISTOPHER BARRY 212 THRESHOLD. EXT. X 7721

PROP VEHICLES FOR DOCTOR WHO LOCATION RECORDING

Bessie	<i>12 p.m. a/j b.d. (8 hr day)</i>	28, 29, 30, April 1, 2 May	<i>18 + 24 = 104</i>
Tank or Armoured car		(Trav & shoot) 2 May	<i>250</i>
Horse box		29 ($\frac{1}{2}$ day local)	<i>30</i>
Sarah's car (Sprite)		28th + 29th.	<i>25 + 3 + 12 = 40</i>
Brig's Landrover		29th, April 1, 2 May	<i>25 + 3 + 12 = 40</i>
2nd Landrover		29 (Trav April 1, 2 May	<i>25 + 3 + 12 = 40</i>
3rd Landrover		& shoot) 12 May	<i>25 + 30</i>
		1st.	<i>479</i>

194.

LOCATION:

BBC ENGINEERING TRAINING SCHOOL,
KINGS NORTON,
EVESHAM,
WORCESTERSHIRE.

*Baton
Bug*

Drivers appear in visit - measurements.

1st. 8th Parks

Note

Order Sprite for Monday 29th!

PROG. TITLE				OUTSIDE REHEARSAL REQUIREMENTS			
"DR. WHO"				Distribution			Denotes Recipient
Episode(s) / Sub. Title				To:-			Room No. and Building
4A ("Robot") ?				Supervisor, O/R Unit			Victoria Road, N. Acton
Proj. No(s)				A.F.M.			No of Cop
02344/7042-3				David Tilley			2
Prod. Costing Wk(s)							1
Channel							
BBC-1							
Dept.				Studio			TC
DRAMA (SERIALS)				Week(s)			21
Production day(s) and date(s)				Week(s)			18
21st + 22nd MAY 1974 (2 Episodes)				Room No.			505
Filming date(s)				Building			Union
29.4.1974 to 2nd May, 1974				Threshold			4111/7766
Producer				Tel. Ext.			4114/7721
BARRY LETTS				Sc.B1.,TC			4838
Director				File Copy			1
CHRIS BARRY				Date			*
Designer							
IAN RAWNSLEY							

O/R Room Address	402 Acton		Acton Room No.	402	Tel. No.	4015
Date Req'd at O/R	From	To:				
	9th. May					

FURNITURE

- 2 Benches 4'x2'+3'6"
- 2 Benches 6'x2'+3'6"
- 1 Pedastalk desk
- 1 Swivel chair
- 1 Backless shelf unit on casters +6'
- 6 Pedestals 3'6" high
- 1 Backless safe (to shoot through from back)
- 4 Large oak desks
- 6 Small oak desks
- 1 Black 2'6" x 2'6" + 3'
- 2 Rostrums 6'x4' + 1'6"
- Treads 3' wide to 1'6" high
- 4 Office chairs

Props

- 1 Sub machine gun
- Assorted Lab bench Chemistry equipment
- 1 Plastic bucket with lid
- 6 Tea mugs ~~XXXXXX~~
- 12 Brochures
- Miniture tape recorder (pocket)
- Miniture Camera
- Pack of playing cards
- 1 "evolver in holster with belt
- RT set
- 1 cosh
- File of computer cades
- Piece of sash rope
- 1 Epidioscope (Teaching machine)
- 1 Telephone on wall stand
- 1 stretcher and blanket
- 3 Clip bparads and papers
- 1 stethoscope
- 1 metal casket
- Pipe

Property & Drapery Requirements

To Property Master T/C

Production

DOCTOR WHO 4A (Robot)

Filming Date

Designer

Ian Rawlesley

Extn.

4838

Setting Date

O/N 20 May

Scenic Properties Buyer

Bob Warans

Extn.

2218
4220

Studio Reh.

21/22 May 74

Reh. Room No.

402 Acton

Fabx 4015

V.T.R.

21/22 May

Order No.

H

T/C

ACTION PROPERTIES

ZERO DELIVERY/INSTRUCTION DATE 17.5

Date Recd.

9/5
9/5

Page 1

INT. UNIT HQ LABORATORY

1. Wall telephone with chair

2. Stretcher and blankets

3. Clipboard and papers for Benton + PENCIL

4. Stethoscope

5. Experimental apparatus on bench

6. Tensioning SKIPPING ROPE 2 HANKS SASHLINE

6A 1 PULL CORD

6B 2 FIP WHITE TELEPHONE

Kettlewell's Lab

7. Teaching Machine (Epidioscope type) F.P. with screens See AFM/Des

8. Slides for teaching machine

9. Experimental apparatus

10. Bundles of scientific drawings and notes. + FOLDERS & PAPER

10A 1 INDUSTRIAL TROLLEY

Int. Government Office

11. Papers and dressing on desk

12. Fountain pen and ink pot

13. Bottle f.p. ink - BLACK

14. Red telephone on desk

14A 1 SMART BLACK FOLDER (SECRET ON FRONT)

Int. Factory Entrance Vault

15. 1 Sten Gun (Sub Machine) ex -OB Non pract.

16. Metal casket (see Des)

17. NUTS & BOLTS & SCREWS (LARGE VARIETY)

17A 1 PACKET BLU TACK

Int. Kettlewell's General

18. Doctor Who's Gladstone bag (ex. OB)

19. Magnet - HORSESHOE TYPE (BIG)

20. Pipe for Kettlewell

21. 2 oz Tobacco

22. Notebook (for Doctor Who (old scrubby leather)

22A 1 TOOL KIT ROLL (COMPLETE)

22B 1 PACKET COTTON WOOL BUDS

22C VARIOUS KIDNEY DISHES

22D 1 OIL CAN

22E 1 THROAT SPRAY

DO NOT TYPE BELOW THIS LINE

Property & Drape Requirements

To Property Master T/C

Production	Doctor Who	4A	(Robot)	Filming Date
Designer			Extn.	Setting Date
Scenic Properties Buyer			Extn.	Studio Reh.
	Bob Warans			21/22 May
Reh. Room No.				V.T.R.

Project No.	For Property Master's use only	
Ealing.	File	Paper colour
Location/Country	Copies to	
Studio	Director (3) ✓	Night Manager (Scenic Servicing)
	Designer ✓	Hired/Movement (2)
	Scene Master (4) ✓	
	Scenic Prop. Buyer ✓	
	Snr. Asst. Properties (5) ✓	Memos to
	Petty Cash ✓	T.O.M.
	Booking Clerk ✓	Catering
	Designer Eal.	Sound Maintenance
	Film Op. Sup. Eal.	H/Engineers
	Armourers ✓	H/Electricians
	Date Due	
	Date Recd.	

Order No.	H	T/C	
-----------	---	-----	--

Int. SRS Head Quarters Lobby

Page 2

23. Papers Typed (for Short's desk)
24. Assorted box files, folders, letters etc..
25. Telephone on desk (BLACK) N.P.
26. Desk dressing
27. Pamphlets SRS Organisation. see AFM
28. NOTE PAD & PAPER
- 28A PAPER CUPS (PLAIN TYPE)
- 28B 6 JIFFY ENVELOPES (TOP SECRET)
- 28C 1 MANUAL OLDER TYPE TYPEWRITER
- 28D 1 COAT PEG FOR TARDIS
- 28E 6 BOXED MALTESERS
- 28F Qty hollow plastic hollow marbles
- 28G 1 F/P POCKET CALCULATOR
- 28H 3 N/P SUB MACHINE GUNS
- 28I 1 F/P SUB MACHINE GUN.

Bob Warans
EXT 4220

David Tilley

Room No. 212 TH

Extn. 7721

Property & Drape Requirements

To Property Master T/C

Project No.
2344/7044-5

Ealing.

Location/Country

Studio
TC3

For Property Master's use only

File O/K Paper colour W.

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal. ✓

Film Op. Sup. Eal. ✓

Armourers ✓

Night Manager
(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Production

DOCTOR WHO (A (ROBOT)

Filming Date

Designer Ian Rawnsley

Extn. 4838

Setting Date

MAY 3 JUNE 74

Scenic Properties Buyer
Bob Warans

Extn. 4220
~~2420~~

Studio Reh.

4 - 7 JUNE

Reh. Room No.

402 Acton

V.T.R.

4-7 June

Date Due

23/5

Order No.

H

T/C

ACTION PROPERTIES EPS 3 and 4
ZERO DELIVERY / COLLECTION DATE 30/5

Date Recd.

9/5

Page 1.

Kettlewell's Lab

1. 1 Sub-machine gun for Benton (as Ep 1&2)
2. Apparatus on Kettlewell's bench ex ep 1
3. Dilapidated sheafs of Kettlewell's notes
4. RT Army type (portable) for Harry
5. Flasks with bubbling liquids, etc.. (See Des + FX)
6. ~~FXE.~~ 1 White plastic bucket with lid
7. 6 Chemical retorts
- 7A. 1 ENAMEL BOWL

Int. UNIT HQ DR.WHO'S LABORATORY

8. Tea pot
 9. Wooden tray
 10. 6 Tea mugs
- Int. SRS HALL AND LOBBY
11. SRS Brochures as ep 1.

12. SRS Membership cards

13. Various membership cards for Dr. Whoa)
Freedom of City of Skaro
b) Pilots licence for Mars
c) Venus Rocket Run
d) Hon. Member of the Alpha
Centurians Table Tennis club
e) Ornate scroll 10" LONG - GRAY

14. Plastic toy car
15. 6 Non pract. Sub machine guns
16. Small hand size tape recorder (for Sarah)
17. Minutube Camera (for Sarah)
18. Pack of playing cards
19. Briggs' revolver and holster (held from OB)
20. Benton's RT set

21. Assorted typed papers on desk on dais
22. SRS Posters and pamphlets ex ep.1.

23. 2 ACTION MEN IN SOLDIER OUTFITS
- 23A. 1 MAGNET & STEEL BAR.

THINK TANK CORRIDOR

24. Cosh (Jellico)
25. 3 BOXES TIC-TAC MINTS
- 25A. PACKET COTTON WOOL

GALATIC PASSPORT

Armoured

(H)

TK

H

P.C.

PK

H

H

GRAPHICS

GRAPHICS

GRAPHICS

P

P.C.

ARMOURER

H

H

H

TK

Armoured

(H)

H

TK

GRAPHICS

P

P/C.

H

P/C

P/C

Room No.	Extn.	Project No.	For Property Master's use only	
<h1>Property & Drape Requirements</h1>		Ealing.	File	Paper colour
		Location/Country	Copies to Director (3) ✓ Designer ✓ Scene Master (4) ✓ Scenic Prop. Buyer ✓ Snr. Asst. Properties (5) ✓ Petty Cash ✓ Booking Clerk ✓ Designer Eal. ✓ Film Op. Sup. Eal. ✓ Armourers ✓	
		Studio	Night Manager (Scenic Servicing) ✓ Hired/Movement (2) ✓ Memos to T.O.M. Catering Sound Maintenance H/Engineers H/Electricians	
To Property Master T/C		Filming Date	Date Due	
Production/	DOCTOR WHO	Setting Date	Date Recd.	
Designer	Extn.	Studio Reh.		
Scenic Properties Buyer	Extn.	V.T.R.		
308 WARANS	4220			
Reh. Room No.				
Order No.	H	T/C		

			BANKER CONTROL AND STORAGE AREA.	
ARMOURER	H	—	26.	REVOLVER (POCKET) with holster (Jellico) N/P. + BELT.
P.C.		P/C	27.	ROPE TO TIE UP SARAH & HARRY
AKA	P	—	28.	1 TOY MOUSE
	P	—	28A	1 MAGICIANS PROD DOVE
P.C.		P/C	28B	1 TOY GUN + CAPS
	P	—	28C	1 PLASTIC CREDIT CARD HOLDER
P.C.		P/C	28D	1 SCOUT PENKNIFE & ATTACHMENTS
P.C.		P/C	28E	1 PROPELLING PENCIL.
99697	(H)	—	28F	1 F/P STETHOSCOPE
		T/C	28G	1/4lb TEA
		T/C	28H	2lb SUGAR
P.C.		P/C	28I	2 PINTS MILK (2 ON 2/6 & 2 ON 3/6)
	H	—	28J	1 BIG DROPPER

Bob Warans
EXT 4220

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

DRESSING ROOMS

T.C.1

1400/2200

Cakes and Ale

Judy Cornwell (1)

Michael Hordern (2)

Peter Jeffrey (3)

Mike Pratt (8)

Paul Aston (12)

Lynn Farleigh (14)

James Grout (15)

Madge Ryan (40)

Clive Graham

Sean Lynch

John Quarmby (38)

Ken Wynne (39)

Diana Lambert (41)

Maurice Quick
Harry Fielder (34)

Walter Goodman

Ray Cummons

John Mountjoy

Clinton Morris

Evan Ross

Bill Barnsley

Terry Rendle

James Haswell

Fred Bourne

Victor Harrington

Peter Whitaker

Tony Snell

Juba Kennely

Derek Southern

Walter Henry

Eden Fox

Garth Watkins

Paul Phillips

Geoff Witherick (45)

John Marco (46)

Tim Donaldson

Val McCrimmon

Brychen Powell

Meriel Hobson

Desmond Verini

Olivia Hastings

Geoffrey Brighty

Pat Dooley

Richard Atherton

June Hammond (51)

Ken Lacey

Roy Pearce (49)

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

DRESSING ROOMS

T.C.3

1030/1710

Blue Peter

(8) John Noakes & dog (4)

Peter Purves & dog (5)

Lesley Judd (6)

Edith Menezes & Cat (11)

(14) Mr. Sinfield (22)

spare (23)

T.C.4

1100/2200

Z Cars 'Quiet as the Grave'

Ian Cullen (101)

Douglas Fielding (102)

Geoffrey Whitehead (103)

John Challis (108)

Alan Foss (109)

Douglas Roe (110)

T.C.5

1100/1900

Merry Go Round

Max Mason (137)

Mark Crawley (138)

Norman Norris (139)

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

DRESSING ROOMS

T.C.7

1430/2200

Dr. Who sequence

Elisabeth Sladen (204)

Michael Kilgarriff (212)

T.C.8

1030/2130

It Ain't Half Hot Mum

Michael Bates (217)

Windsor Davies (216)

George Layton (215)

Melvyn Hayes (214)

Donald Hewlett (208)

Michael Knowles (209)

Christopher Mitchell

Stuart McGugan

Kenneth McDonald (221)

John Clegg (222)

Don Estelle

Dino Shafeek

Mike Kinsey (236)

Barbar Bhatti (235)

Renu Setna (234)

Felix Bowness (232)

Bob Spiers

Ranjit Nakara

Jimmy Perry (223)

Saad Ghazi

Norman Commis

Desmond Cullum Jones

Gail Galih (233)

11 A.N.Others (239)

STUDIO B. T.C.

1900/1950

News Day

Robin Day (205)

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

DRESSING ROOMS

STUDIO D

1100/1745

Jackanory

Ronald Pickup (46)

2000/2335

Midweek

Ludovic Kennedy (69)

Reporters (11 & 12)

STUDIO E

1425/1855

Nationwide

Susan Stranks (55)

(14 & 15)

TELEVISION THEATRE

1100/2200

The Generation Game

Bruce Forsyth (1)

Anthea Redfern (2)

Jack Douglas (3)

Brian Price (4)

Hospitality for families (5 & 6)

Scene Crew (7)

Male standins until 1800 Thursday

Family contestants after 1800 (8)

Female standins until 1800 Thursday

Family contestants after 1800 (9)

Brian Whitehouse (10)

Tony Hawes (11)

FILMING ON LOCATION OVER.....

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

FILMING ON LOCATION
DRESSING ROOMS

From T.C. 0700/1930

Z Cars 'Transit'

Dir: O. Horsbrugh

Nicholas Smith
Paul Stewart (134)

Martin Read
Patrick McAlinney (132)

Barney Dorman
Vic Hunter
Reg Cranfield (133)

John Collins (136)

James Legge (135)

From T.C.

Z Cars 'House to House'

Dir: B. Donnelly

Alan O'Keefe
Frank Gatliff (36)

Jane Hayden (35)

Dog & David King (32)

From T.C. 0730

Horizon 'The Lysenko Affair'

Dir: P. Jones

Terrence Hardiman
David Swift (151)

Richard Ireson
Noel Davis (152)

Derek West
Hessel Saks (128)

FILMING ON LOCATION CONTINUED OVER.....

DUTY SHEET

DAILY

WEEK NO. 43

THURSDAY, 24th October, 1974

.....CONTINUED

FILMING ON LOCATION
DRESSING ROOMS

From T.C. 0900

David Copperfield

Dir: J. Craft

Anthony Andrews (124)

Gavin Asher

Tony Head

Julian Peters

Andrew Mussell (125)

Jonathan Kahn

Richard Baxell

Paul Hand

Andrew Porter

Nigel Wren

Paul Tropea

Colin Smith

Roy Pollard

Andrew Berezowski

Steven Padwick

Russell Padwick

Craig Hill

Maurice Badi

Matthew Harvey (148)

& chaperones

Photographic Studio T.C

1530/1700

Softly 'Paper Work'

Dir: D. Proudfoot

John White (47)

Nigel Humphreys (48)

From T.C. 0700

Charles Bravo

Dir: J. Glenister.

Maureen O'Brien

Freda Dowie (42)

Paul Darrow

Keith Anderson (21)

SRS HALL

STAGE —

- All Doors SHUT
- TABS CLOSED
- ~~TABLE~~ + ~~CHAIRS~~ at Pos 1.

D/L Area — ~~2'~~ Pile of CHAIRS. STACKED.

Audience — ~~CHAIRS~~ on Pos 1.

For Dr-Who — ~~TRICK CARDS~~ — Normal Cards.

For Sarah — Shopping bag with Carrots + Mini Camera + Tape Recorder.

For Brigadier — ~~Pistol~~ in Holster (as OB)

For Benton — Sub/Machine Gun
RT. Set.

For UNIT Soldiers — Sub. Machine Guns.

S/B — Stunt Rostrum (2'6" High).

~~MATTRESSES~~ on R. side of STAGE.

BUNKER CONTROL

W/C Desk — • Computer Terminal

• Computer Codes File

ON W/C WALL — CLOCK (FLP Countdown) AT ~~600~~ ³⁰⁰ ~~300~~

'ANCHOR' — ~~Pre-set~~ Memory 1. [Digits]

D/L Desk — ~~Door lever~~ — SHUT [MARKED for OPEN + SHUT] ^{MIDPLY}
+ Microphone.

For Tellyn — Revolver + Holster + belt.

Computers W/L + W/R — • All FLP Lit up. working.

STORAGE AREA

PACKING Cases. General. Dressing

Seat Case for HARRY

Seat Case for SARAH

~~SPECIAL~~ Disintegrator Gun Box — near Sarah's seat.

~~DOORS~~ + SHUT.

SASH to Tie HARRY + SARAH.

CSO Area — Yellow Cylinder (Sarah) — Blockers — Rostrum
Toy Soldiers (Astron Men) — Mini Robot + Toy SARAH.

Doctor Who (4A) "Robot"

Prop PRESET Plot

EPS 3+4

KETTLEWELL'S LAB:

- D-S. BENCH
 - Chemical Apparatus
 - ✓ RT SET + Bar of Steel.
 - White Plastic bucket
 - Plastic Dropper
 - Kettlewell's Notes/File.
- ON Desk
 - Magnet + Anglepoise Lamp
- S/B
 - Seething Solution (2 pints) - Rx.
- Note -
 - Sugar glass spread everywhere - match Ep 3.
- FOR BENTON -
 - Sub/Mach. Gun.
- u/Kenture -
 - Cupboard - with Rope + Gag (to tie up Kettlewell)

UNIT. DOCTOR'S LABORATORY

- C-TABLE -
 - ✓ SRS Brochure covered by Cotton Wool.
 - ✓ Cold Compress + bowl + ~~Cotton Wool~~.
 - ✓ Dressing as ep 2.
- CHAIR
 - ✓ Posl - by C. Table.
- OFF U/L
 - ✓ Tray with ~~3~~ Mugs of F.P. Tea, Sugar in bowl, Milk.
 - ~~2~~ Tea spoons.
- S/B
 - ✓ Bag of Telli-batteries. } FOR DOCTOR WHO
 - ✓ Gladstone Bag.

THINKTANK WALL -

Telephone on wall.

✓ Blunt instrument.

- SRS LOBBY -
 - ✓ Table + chair + ~~SRS~~ Posters on walls
 - ✓ Membership Cards
 - Doctor Who's Personal belongings.

Props FX + Captions for Decker Studio

- ① CAPTION. for PAOT 699a. - New one from Graphics.
- ② ACTION MEN for PAOT 702
- ③ White Bucket with Red Liquid PAOT 714 + 715 + 716
- ④ Red Slashes on Robot 716 + 718
- ⑤ Mini Robot 719. + ~~720C~~
- ⑥ Corroding Mini Robot 720.
- ⑦ CSO Yellow Cylinder -
- ⑧ ~~How~~ rigging Collapsing Robot.
- ⑨ Upright Painted w CSO Yellow. (Robot 1401)
- ⑩ ~~Chair~~ High Chair.

Before Studio - Check Action Men

✓ Check with Designer - Graham Oakley - 2522

Check with Cliff Cullen

Check with Michael Kilgandth for Calls

Alg. Sladen. for Call. 4pm?

Uprights CSO:

Meet with Cliff Cullen ^{to list} Frame - Recording after type

(3902, 1st March) 1.30.

LIST of C.S.O. SHOTS - ON SPOOL 43247

QUERY SHOT 103 (P) for MONITOR INSERT Ep. 4/Sc.2 (33295/34300)

2020	Shot 178	708
3085	Shot 171	702
4000	Shot 168	700
4550	Shot 160	696
7280	Shot 162	698
8330	Shot 173	705
9530	Shot 176	706
11020	Shot 161	697
12075	Shot 170	701 (as 168)
13055	Shot 172	703
13485	Shot 177	707
14500/ 15420	Shot 175	704
16350	Shots 179/81	710
17580	Shot 186	711
22265	Shot 189	715
23170	Shot 186A	<u>712 + 717</u> (?)
27465	Shot 199	720
28370	Shot 192	716
30170	Shot 195	718
31395	Shot 197	719
42360	Shots 150 (+150A)	150
44225	Shot 148	687
45185	Shot 151	689
46240	Shot 153	690
47145	Shots 154/5	691/692
48040	Shot 156	693
48395	Shot 157	694
48560	Shot 158	695
19010	Shot 177A (?)	
QUERY	Shot 179A (?)	709
QUERY	Shot 187 (No 'P')	713
	Shot 188	714 - ALREADY RECORDED

EDITING NOTES

"DR. WHO" 4A
Episode One

1st JUNE 1974
2nd Studio (EP.1)

SPOOL NOS. 90315
96749

/ GREEN PEN FOR THIS RECORDING /

CLOCK ON - for Episode 1

PAGE 1

Shots 201 to 209

STOP
Artist's fluff + Boom

TAKE 2

Shots 201 to 209

STOP

N.B: USE TAKE 1 of 207A

PAGE 5

Shot 210
(Includes OB Shots 1 + 3)

STOP

PAGE 7

Shot 212

N/G - too slow

TAKE 2

Shot 212

STOP

PAGE 7

Shots 213 to 233

STOP - too slow

TAKE 2

Shots 227 to 232 (1'21")

PAGE 16

Shots 234 to 252A

STOP

PAGE 20

Shots 254 to 257

STOP

'Bar' didn't bend

TAKE 2

Shot 257

N/G

TAKE 3

Shot 257

STOP

PAGE 20 (cont)

Shot 258

STOP

N/G - Bar didn't break

TAKE 2

Shots 258 to 260

STOP

PAGE 21

Shot 261

N/G (saw man's arm)

TAKE 2

Shot 261

STOP

22/...continued

PAGE 27

Shots 276 to 279

STOP

N.B: False start on above

/TECH'BREAK of 4'00" for LIGHTS/

PAGE 34

Shots 280 to 287

STOP

/SETTING UP BREAK of 6'00 for CSO
/1'00 for LIGHTS/

PAGE 41 /C.S.O./

Take 1 SHOT 289 (10")

STOP

Take (2) SHOT 289 (08")

STOP

PAGE 43

Shots 295 to 298

STOP

Artist's fluff + shoot'off

TAKE 2

Shots 295 to 302

STOP

/TECH'BRE^{5?}AK of 3'30 for RADIO MIC plus 2'00 ROBOT DRESSING/

PAGE 46

Shots 303 to 305

STOP

PAGE 47

Shot 306

END of EPISODE 1

EXTRA SHOTS

TAKE 1 306Z

TAKE 2 306Z

EDITING NOTES"DR. WHO" 4A
Episode ONE

22nd May 1974

MAIN SPOOL No. 98600/RED PEN FOR BITS RECORDED/

CLOCK on Camera 5

			<u>Time Totals</u>
<u>SC. 3, Pg. 7</u>			
✓ Shot 211	TAKE 1	0' 05"	
Shot 212 REDO	TAKE 1 TAKE 2	0' 31"	0' 36"
<u>SC. 11, Pg. 21</u>			
✓ Shots 262/268	TAKE 1 TAKE 2	0' 47"	0' 47"
<u>Retake</u> ✓ Shot 268	TAKE 3 TAKE 4		
SC. 2, Pg. 5 REDO VTR PLAYBACK of Shots 1 + 3/			
Shot 210		0' 48" 0' 26"	1' 14"
<u>SC. 11, Pg. 21 (cont)</u>			
✓ Shot 269	TAKE 1 (2nd ident)	0' 13"	0' 13"
<u>SC. 9, Pg. 19A</u> <u>VTR PLAYBACK of Shot 4</u>			
✓ Shot 253		0' 17"	0' 17"
<u>SC. 11, Pg. 21 (cont)</u>			
✓ Shots 270/271	TAKE 1 TAKE 2	0' 15"	0' 15"
✓ Shots 274/275	TAKE 1	0' 22"	0' 22"
SC. 17, Pg. 34 REDO Shots 280/287	TAKE 1	0' 53"	0' 53"
<u>SC. 20, Pg. 39</u> ✓ Shot 288	TAKE 1	0' 05"	0' 05"
<u>SC. 25, Pg. 42</u> ✓ Shots 290/294	TAKE 1 TAKE 2	0' 38"	0' 38"

NBB: Possible TRIM 290 to 291?

2/...cont

C.S.O.

O.B. SHOT 95

TAKE 1 (not idented)
TAKE 2

0' 14" app

~~SC. 26, Pg. 43~~ **READ**

~~Shots 295/~~ 302

TAKE 1

1' 14"

1' 14"

C.S.O.

O.B. SHOT 99

TAKE 1

0' 17"?

O.B. SHOT 119

TAKE 1
TAKE 2
TAKE 3
TAKE 4

0' 10" app

~~SC. 30, Pg. 46~~ **READ**

~~Shots 303/~~ 305

TAKE 1

N/G

/SOUND - WILD TRACK of LIZ GASPING/

3/.....continued

EDITING NOTES
EPISODE TWO

"DR. WHO" 4A
Episode Two

2nd JUNE 1974
2nd Studio (EP.2)

SPOOL NOs. still on 90315
96749

/GREEN PEN FOR THIS RECORDING/

NO CLOCK

PAGE 2A
Shot 306X

STOP

PAGE 2A
Shots 306B to 308

STOP
Shooting Off

TAKE 2
Shots 306B to 308

PAUSE
Artist's fluff

TAKE 2
Shots 307 to 312

PAUSE

PAGE 4
Shots 314 (idented 313) to 316

STOP (57")
Too slow

TAKE 2 (Pg.4)
Shots 314 to 316

STOP (52")

PAGE 5
Shots 317 to 342B

STOP
Some Retakes later

PAGE 13
Shot 343

PAUSE
N/G - focus

TAKE 2
Shot 343

BACK to SC. 5 for RETAKES

PAGE 9

TAKE 2
Shots 335 to 342B

N.B: Use TAKE 1 of SHOT 336

STOP
Shooting off

TAKE 3
Shots 335 (wrongly idented as 336) to 342B

PAUSE
Fluff on 342B

TAKE 4 (Pg. 12)
Shots 341 to 342B

TAKE 5 (Pg.12)
Shots 341 to 342A

STOP

N.B: USE TAKE 4 TO END with TAKE 5 CUT-IN

2/...continued

EPISODE 2 cont

- 2 -

2nd JUNE 1974
2nd Studio (EP.2)

NEW SPOOL NOS. 92794
91385

NO CLOCK

PAGE 16A
Shot 344

PAUSE
Bumpy shot

TAKE 2
Shots 344 to 351

STOP

PAGE 24A
Shots 360 to 368

STOP

PAGE 32
Shots 375 to 382A

STOP (1'36")
Bit slow

TAKE 2
Shots 375 to 382A

STOP (1'20")

PAGE 35
Shots 383 to

PAUSE
Boom in shot

TAKE 2 (Pg 35)
Shots 383 to 388

STOP
Shooting off

TAKE 2 (Pg 37)
Shot 388

STOP

PAGE 37
Shots 390 to 392

STOP

/LONG BREAK BEFORE OPERATION app. 7'00"/

PAGE 14
Shots 393 to 399

STOP

/FINDING POWER for ROBOT'S BATTERY 2'30" /

PAGE 15
Shots 400A to 402

STOP

N.B: SOUND WILD TRACK of SHOT 402, Pg. 16 "This man is an enemy
....." 'WINTERS' line)

PAGE 22A
Shot 403

STOP

3/.....cont

EPISODE 2 cont

PAGE 24

Shots 405 to 408

STOP

Shot 410

STOP

Shots 412 to 413 (Take 1)

STOP
- Fred thought "could to better"

TAKE 2

Shots 412 to 413

STOP

N.B: Look at TAKES 1 and 2 for Shots 412/413

PAGE 27

Shot 414

STOP

Boom shadow + crackle on mic

TAKE 2

Shot 414 (wringly idendted as 415)

STOP

PAGE 40

Shots 415 to 430

PAUSE

Several reasons for retake of this

TAKE 2 (Pg2)

Shots 425 to 430

STOP

⊗ N.B: SOUND WILD TRACK for Sh.428

Hat didn't hang

TAKE 3 (Pg.3)

Shot 430 (for Hat)

PAUSE

PAGE 3

Shots 433 to 437

END

N.B: DID CUT-IN SHOTS AFTER Ep.3 Shots 438/447

EPISODE 3 (Page 5)

PAGE 5

Shots 438 to 447

STOP

N.B: SOUND WILD TRACK for ROBOT "He is an enemy of humanity"
Shot 440A - top pg.6

⊗ → SOUND TRACK of SHOT 428 ROBOT "No! You are the enemy.
Pg.3 You must be destroyed)

RETAKES

Back to EPISODE 2 (cont) for :

CUT-IN SHOTS for EP. 2/Sc. 24

A) TAKE 1 of SHOT 425A
TAKE 2

DR. TRYING DOOR

N/G

RETAKE of SHOT 416 (Pg.40)

TAKE 2
Shot 416 (Switching on light)

N/G
Flat wobbled

TAKE 3
Shot 416

MORE CUT-IN SHOTS for EP. 2/Sc.24

B) TAKE 1 of SHOT 422A

DR. STRUGGLING AT DOOR

C) TAKE 1 of SHOT 419A

DR. DISMAYED AS ROBOT'S
HAND into SHOT

TAKE 2

D) TAKE 1
437X

ROBOT WALKING AROUND
PAN DOWN TO HAND
ROBOT'S ARMS UP
PAN DOWN TO FEET

C.S.O. SHOT 188

TAKE 1 Shot 714 (EPISODE 4)

07"

SHOTS REMAINING TO BE SHOT

Script No.	CSO Backgr.	Description	Reel
687	148	Robot CSO'd onto Sarah - glows/grows	Copy
688	150	Robot grows against treetops	"
688a	150a	" " " " (alternative)	"
689	151	Robot stops growing, glow stops	"
691a	186a? or 176?	Robot CU looks down and moves forward	"
692	155	NOT CSO - <u>Sarah</u> CU	(D)
693	156	CSO Robot's arm and <u>POV</u>	Copy
694	157	Dble CSO Robot and <u>Sarah</u> (? if needed)	"
699a	<u>Still</u>	CSO MCU <u>Sarah</u>	-
701	170	CSO Robot advancing (low angle house backgr.)	Copy
702	171	CSO " and <u>Action Men</u>	"
703	175	Troops fleeing. CSO Robot turning after them	"
705	173	<u>POV</u> soldiers fleeing	"
706	176 }	CSO Robot advances and watches (Trees backgr.)	"
707a	176 }		
708	178	<u>POV</u> Fleeing to woods	"
709	177a	Robot watching (CSO L.S. Hills)	(B)
712	186a	CSO Robot (Huts backgr.)	Copy
713	187	POV	(B)
714	188	<u>Dr. throws bucket.</u> CSO Robot	Copy
715	189	CSO Reverse seeing <u>liquid on leg</u>	"
716	192	L.S. Huts CSO Robot shrinking + <u>Red Pair</u>	"
717	186a	CSO Robot shrinking + <u>Mini Red</u>	"
718	195	VLS CSO Robot collapsing + <u>Red splashes</u> (wipes insect)	"
719	197	<u>CSO Mini robot</u>	"
720	199	" " " <u>corroding</u>	"
709a	?	Model shot huts (Cliff Culley)	?
709b	?	Model shot cables (" ")	?



BRITISH BROADCASTING CORPORATION

VILLIERS HOUSE THE BROADWAY LONDON W5 2PA

TELEPHONE 01-743 8000 TELEX: 22182

TELEGRAMS AND CABLES: TELECENTRE LONDON TELEX

7th May.

Dear Barry,

Here's a copy of our schedule for Friday - we look forward to seeing you again then. I am trying in the meantime to draft some outline scripts for our programmes and as soon as I have managed that would very much like to discuss them with you. Might there be a chance of us meeting you on Wednesday or Thursday? We will 'phone your office as soon as I have something on paper.

Yours sincerely,

Barbara

PS I enormously enjoyed episode 1 of your new series on Saturday.

S C H E D U L E

10 May 1974

FURTHER EDUCATION TV DRAMA: DR WHO READ-THROUGH

03044/3107

LOCATION:

St Nicholas Church Hall
Bennett Street
Chiswick
LONDON W4

Tel: 994-4106

CONTACT:

Mr Adair

Tel: 994-5584

CALL TIME:

0900

COFFEE BREAK:

1015

READ-THROUGH:

1030 till lunchtime

PRODUCER:

David Hargreaves

DIRECTOR:

Barbara Derkow

PRODUCER'S ASSISTANT:

Patty Pilkington Smith

CAMERAMAN:

Alan Featherstone

SECOND CAMERAMAN:

Keith Burton

ASSISTANT CAMERAMAN:

Ben Wade

SOUND RECORDIST:

George Cassedy

ASSISTANT SOUND RECORDIST:

Barrie Tharby

TWO ELECTRICIANS:

MAP ATTACHED

TELEVISION DRAMA

- a series of 5 x 25' programmes closely linked to "Dr Who".

The aim of the series is to increase viewers' enjoyment of TV drama: by giving them some insight into what is special about TV drama and how it gets onto the screen we hope to add a new dimension to their viewing and encourage thought.

At the centre of the series we envisage an expanded in-depth interview with Barry Letts which, covering all aspects of a TV drama producer's rôle in general, and "Dr Who's" producer in particular, would provide a thread through the first four programmes. In addition to this each programme, linked closely to an episode of Dr Who, would concentrate on a particular aspect of drama production. The visual interest will come from studio demonstrations and illustrative extracts from Dr Who and other TV dramas.

Here is a first draft.

PROGRAMME 1

Tom Baker introduces himself and leads into the hospital sequence from episode 1 of "Dr Who". Intercut with Barry (and Terrance?) Tom discusses what problems re-creating the Doctor for the fourth time poses to an actor. There are statements from two of the old Doctors and the topic is broadened out to a more general discussion of what is special about acting in TV drama, using as illustrative material extracts from other plays these actors have been in. The programme would contain a sequence showing a recording in action, an exposition of how a TV studio works by inference rather than explanation.

PROGRAMME 2

The special effects man introduces himself and leads into a scene with the robot from episode 2 of "Dr Who". We deal with audience curiosity about the mechanics of monsters by showing an actor being shown how to work a past monster and this exposition is intercut with Barry on the use of monsters within the stories - how much ^{they} fear should be allowed to induce, what "message" can ^{they} carry etc. The designer then introduces himself and drawing on extracts from Dr Who (episode 5, depending on transmission dates) illustrates the practical problems of set design and at the same time the influence of a set on the whole attitude of a viewer to a drama - realism v. fantasy: Unit HQ v. the station, Z Cars.

PROGRAMME 3

Christopher Barry introduces himself and leads into an extract from Dr Who (e.g. the robot attacking in episode 3) Chris discusses the practical and ethical aspects of a TV director's job and indicates how the two are inseparable: angles, lighting etc. affect the impact of violence, tension and romance. (An illustrative extract from something else of Chris's - "Carnforth Practice"?) Intercut with Barry, this programme ends with Chris taking a Dr Who scene from a read through to three different ways of recording it, closing with the scene the way it was transmitted.

PROGRAMME 4

Terrance Dicks introduces himself and leads into a scene from Dr Who (if episode 4 e.g. scene 10). Terrance and Barry discuss specifically the long-term aims and development of Dr Who and the issues touched on in this series (women's lib, the purity league, computerisation, political assassination etc.) The discussion then broadens out to include other TV dramas within the experience of those taking part. Some general questions are raised.

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PROGRAMME 5

The final programme is about the audience. It might include film of a couple of families watching a Dr Who go out, and interviews with, for example, people from a research project into the effects of TV on children. Drawing on extracts, first from Dr Who, and then from other popular TV dramas, there would follow a studio discussion, guided by a "name" TV chairman: viewers and professionals from the previous 4 programmes discuss TV drama, hopefully illustrating how the contents of the first 4 programmes may be drawn on to fulfil the aims of the series.